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October 6, 1903.

HE much discussed and much antagonized Wagner Festival is a thing of the past. Despite a few artistic affairs worthy of the occasion and of which the "Meistersinger" performance at the Royal Opera House and the third of the historic concerts under the conductorship of Gustav F. Kogel, of Frankfurt, were the climaxes, the festival as a whole proved more or less of a fiasco, not to say a farce. It is a question, even, whether the prime mover in the whole scheme, Commercial Councillor Ludwig Leichner, feels much satisfaction over what he

has accomplished, and whether now, when the thing is over, he does not doubt if the game was worth the candle. At any rate, he has not yet realized his heart's wish of being nominated "Privy Commercial Councillor," instead of the simple "Commercial Councillor" which he was before. Nor has His Majesty Emperor William II so far seen fit to bestow upon the powder manufacturer and multi-millionaire the order of the Red Eagle of the second or even of the third class, for which he is said to be craving. In America such distinctions would count for little, at least with people who have been brought up upon the republican principles laid down by the founders of the United States in the Declaration of Independence. The writer has been told that it is different now, but he refuses to take any stock in the statement. There may be a few fools of that sort hankering after the honors that can be bestowed by royalty, but on the whole the tendency is scarce.

As regards Herr Leichner, he has accomplished the contrary of what he was aiming for. It is true that the half million marks or thereabout which he spent upon this scheme have brought him more notoriety than perhaps he sought for, but it is not of the sort he so eagerly desired, for it has an undesired flavor of Herostratism, though he destroyed no temple, but tried to help erect one by giving to the city of Berlin the first monument of Richard Wagner the world so far possesses.

Whether the blame for all the many mistakes of an artistic nature, the offenses against good taste and even against ordinary common sense that have been perpetrated in this matter and the entire arrangements should be laid at the door of this nouveau riche alone, seems more than doubtful. Some of it surely is due also to other members of the committee and should fall equally upon the shoulders of Herr Leichner's private advisers, who must be lacking in tact and fine artistic as well as ethical instincts as much as the principal actor in this comedy from life, in which now he is certainly not playing the part of the conquering hero. Be that as it may, the Wagner Festival turned out, as I said above, more or less of a farce.

To begin at the beginning, the opening function, consisting of a so called "reception" held at the German Parliament Building, was a most inauspicious not to say inappropriate affair from a musical viewpoint. It was inaugurated, it is true, with a performance of Wagner's "Kaisermarsch," but otherwise the name of the composer for whose glorification the festival had been arranged did not occur again upon the promenade concert program. Instead of it the names of several music creators of pronounced anti-Wagnerian tendencies, such as Ferdinand Hiller, Brahms, Rubinstein, Gounod and Goldmark, were in strong evidence. Just as little good taste as the committee had evinced in the grouping of this program it demonstrated in the selection of some of the artists who appeared before the alleged Wagner audience on this occasion, the climax of lack of discretion in either department being reached with the performance of a Wieniawski Polonaise placed in such a program just before Schubert's immortal "Hymn to Omnipotence," and performed by a third rate Hungarian violin virtuoso. Equally preposterous was the piano playing of Mlle. Janotha, Royal Prussian Court pianist, whose interpretation of Chopin's B minor Scherzo (it figures upon the program as the A flat Polonaise) was the most ludicrous and unmusical one I have heard in public for many years.

Of the vocalists heard at this reception Mme. Jeanne Flamant, of the Brussels Royal Conservatory, is passée; Miss Johanna Breckenhammer, of the Coburg Opera, and Miss Augusta Mueller, of the Hanover Court Opera, were not better or worse than dozens of others that are heard here in the course of the season, and the only but indeed very notable and imposing exceptions upon the program was Ernestine Schumann-Heink, who with glorious voice and superb delivery sang the aforementioned Schubert hymn, and F. Delmas, of the Paris Opéra, whose noble bass voice and style of singing shone to high advantage in an aria from Gounod's "Queen of Sheba."

The Leipzig Philharmonic Orchestra, which furnished the promenade music, was not the worst of the several organizations of the kind heard during the festival, but the acoustic properties of the arcade in the Parliament Building, in which the reception took place, are by no means favorable for concert purposes. Among the audience were several Government representatives, such as Prince Frederick Henry of Prussia, and the German Minister of Cult, Dr. Studt; but very few of the Wagner cult representatives. All told it was neither a representative nor a large gathering, but in it, as well as in nearly all of the other entertainments, curiously enough the American element predominated to more than a proportionate degree.

A real act of homage to the great master's memory was the ceremony of unveiling and dedication of the first monument erected in the world to Richard Wagner. The scene was a memorable one, a bright and warm autumn sun pouring down a flood of light upon the still green foliage of old oak trees, among which the statue stands. Less propitious was the musical part of the ceremony. It began with a performance of the "Kaisermarsch" by a band of 400 musicians from combined military bands of the several regiments of the Royal Guards. The effect should have been an overwhelming one, but it did not so turn out, for Professor G. Rossberg dragged the tempo so unmercifully that the piece sounded almost like a soporific. Perhaps Bayreuth was right also, when "the powers that be" decreed that the "Huldigungs March" should be performed on this august occasion. The latter, though by no means as grand and important a musical creation as the "Kaisermarsch," was originally scored by Wagner for military band and sounds far more sonorous and dignified in this garb than in the orchestral arrangement, skillful as it is, which Joachim Raff made of it by

Wagner's wish for concert use. On the other hand, the "Kaisermarsch," in Wagner's own massive scoring for grand orchestra, sounds far more imposing than in the scoring for military band made by Wieprecht. The two choral episodes from the "Meistersinger," the chorale "Wacht auf" and the final word of admonition, "Ehret Eure Deutschen Meister," which were sung immediately before and after the unveiling ceremony, fell flat, because the voices of the combined Berlin Saengerbund were not sufficiently sonorous to fill the large open air space. Then, too, precision and power were wanting, for which, however, I am loath to blame Prof. Felix Schmidt, who conducted these numbers.

Herr Leichner's speech on this occasion, addressed principally to Prince Eitel Friedrich, the Emperor's second son, who was his father's representative, was to the point, not too long, and in excellent taste. After the covers had fallen the monument in bright sunlight and made of exceptionally fine white and shining marble for a few moments created an overwhelming impression. It was, however, more the spell of the occasion than the art work itself, which may have caused this effect, for the statue as a whole hardly does justice to the subject it represents. The poet-composer appears upon a richly ornamented Roman easy chair, over the back of which is thrown a cloak, and the front supports of which are flanked by lions' heads. Wagner seems conceived in the act of creativeness. His head turned to the left and thrown backward gives the impression as if he was listening to some inner voices, but his features do not bear an inspired expression. The face was by Prof. Gustav Eberlein, actually modeled after Wagner's death mask. The clenched fist of the right hand is said to have been taken likewise from a model made after life, but the seemingly fierce action with which the composer is about to strike down upon the music sheets underneath his right arm does not fit in with the conducting pose of the forefinger of the left hand, and the whole position of the body seems strained and unnatural. The figure of Wolfram von Eschenbach, which was added by suggestion and after a drawing of the Emperor, looks up in apparent homage from the stone steps to the monument. Wolfram, in magnificent thirteenth century costume with a Roman lyre in his hand, has too much of a theatrical pose, and the relief groups on three sides, representing the dying Tannhäuser, Siegfried's body held by Brünnhilde (a scene which does not occur in the "Götterdämmerung"), and the back relief of Alberich chasing a Rhinedaughter, are rather conventional in character. Imposing in its simplicity, however, is the front side of the socle, it showing only the name of Richard Wagner in raised letters.

The banquet in the evening of this festive day was a luxury for those who hanker after good food and fine wines. The good cheer could have been enjoyed much more if it had been accompanied by no music, or by better than the orchestra of the Wintergarten, or the leader of the band of this variety show furnished. Wagner was represented upon a program of nearly twenty pieces only, by the "Rienzi" overture. One of the best of the many speeches delivered on this occasion was that of our highly esteemed countryman, Prof. John K. Paine, of Harvard University, Cambridge, who uttered the following terse sentences:

"MR. PRESIDENT AND LADIES AND GENTLEMEN—I am highly honored in being called upon to speak for my countrymen who have assembled here to render homage to the transcendent genius of Richard Wagner, the great master whose world wide influence grows more and more potent year by year since he completed his unique and wonderful life work.

"I have come from America as the official representative

of Harvard University, our most ancient and renowned seat of learning, and I am glad to assure you of the warm interest felt there and elsewhere in the United States in the dedication of the Wagner monument and the festivities connected therewith.

"We share this enthusiasm with our English colleagues and friends. The presence here of representatives from various nations testifies to the cosmopolitan idea and object of this celebration.

"We all realize that most of the forms of modern music have been developed to the highest point by the great masters of Germany—from Bach to Wagner. Through their supremacy the strict national limits of musical style have been greatly modified. It is no longer a question of purely German, Italian, French, Slavonic or Anglo-Saxon music, but cosmopolitan music. No doubt certain national characteristics will continue to exist, but I believe in the future composers will be distinguished more by their individuality of style than by nationality, or what is called local color. It is with this strong conviction that I enthusiastically propose the toast: 'The Future of International Music.'"

On the next day, Friday, October 2, no less than three concerts, eclectic historical, were given at the Philharmonie. This arrangement was also strenuously objected to by the Bayreuth faction, who could not see what all this had to do with Richard Wagner.

At 11 a. m. Court Conductor Karl Pohlig, of Stuttgart, took up the baton before an audience which was hardly more numerous than the increased forces of the Leipzig Philharmonic Orchestra, over which he had control. He is a firm sort of kapellmeister, who knows what he is about and sees to it that his intentions are carried out to the letter. At the same time he is not lacking in fire, but on the whole his brain seems to carry it over his heart and hence he often falls into the fault of too detailed delineation of certain points, over which he forgets the effect of the work as a whole. Especially was this the case with the "Freischütz" overture, which on this program was preceded by the Mozart "Magic Flute" and Gluck's "Iphigenia" overture with the Wagnerian ending. The second part of the program consisted of the Ninth Symphony of Beethoven, which, like the overtures, Pohlig conducted from memory. It was read with great refinement and variety in the matter of shadings, but the tempo of the scherzo was overhastened, while on the other hand the trio, as usual, was taken at far too slow a tempo. The choral portions of the final movement were exceptionally well sung by the combined forces of the Stern Singing Society and the St. Cecilia Chorus. The solo quartet I have rarely heard in better, never in cleaner, delivery. It was made up of Mrs. Claire Laporte, a fine soprano; Mme. Schumann-Heink, Curt Sommer, from the Royal Opera,

and Alexander Heinemann, who phrased the opening baritone recitative with telling verve and musical pathos.

The second historical concert, at 3 p. m., brought Schubert's Unfinished Symphony, Mendelssohn's "Fingal's Cave," Spohr's "Jessonda" and Schumann's "Manfred" overtures, and in the second part of the program Brahms' C minor Symphony. Court Conductor H. Riedel, of Brunswick, led his own orchestra, increased by the strings of the Hanover Court Orchestra. The sound effect was superb, especially in Mendelssohn's euphonious overture. Brahms' work was read with more neatness than grandeur of conception. Altogether it was a very enjoyable concert.

In the evening the audience was not much larger than it had been in the fore or after noon, but here it made up

The other numbers of this program which really had a bearing upon Wagner were Berlioz's "King Lear" overture and the love scene from his dramatic symphony, "Romeo and Juliet," the overture to Peter Cornelius' "Barber of Bagdad," and lastly Richard Strauss' best work, "Tod und Verklärung," all of them in really superb style of reproduction.

The real artistic close of the entire Richard Wagner Festival was the "Meistersinger" performance at the Royal Opera, which in every way was the best as well as the most attractive one of the master's chef d'œuvre the writer ever witnessed. Every part, even the smallest one among the many masters of the old Nuremberg guild, was taken by a member of the solo personnel of the opera, and hence their utterances in the first act, many of which usually become lost or seem insignificant, while in reality they are, to say the least, characteristic, came out with a never before attained clearness of diction. The orchestra, the main interpreter of this polyphonic masterpiece, under Dr. Richard Strauss' genial conductorship, was simply glorious. The principals in the cast were what old Colonel Mapleson used to declare a "galaxy of vocal talent." Ernst Kraus, as Walter, was in the best of voice, and lasted in like condition from beginning to end. Miss Destinn sang the part of Eva for the first time. She seems to grow with every new role she interprets. Vocally and histrionically she was simply splendid. The beauty and euphoniousness of her voice shone most advantageously in the famous quintet, which for purity and precision of this difficult piece of vocal writing could not have been surpassed. Bertram conceives the part of Hans



THE BERLIN WAGNER MONUMENT AT THE MOMENT OF UNVEILING.

in enthusiasm what it lacked in numbers. What is more, however, this enthusiasm was as richly deserved as it was genuine. Gustav F. Kogel was the conductor, and he led the Berlin Philharmonic forces, over which he had had command many years until more than a decade ago he was called to Frankfurt as the conductor of the renowned old Museum concerts. Kogel is really one of the great conductors, a fact of which you will be able to convince yourselves personally, as he will give you at the second and third concerts of the New York Philharmonic Society readings, both of a classical work, Beethoven's C minor Symphony, and among modern works also one of a Glazounoff symphony, and of Liszt's symphonic poem "Tasso." This last named composition, which I have heard under many leaders, among others by Theodore Thomas, Leopold Damrosch, Arthur Nikisch and Siegfried Wagner, and always thought a dreary and vulgar work, seemed ennobled, beautified and newly interesting in Kogel's reading. The fact is that he carried away the audience with just this work, and this in itself seems like performing a small wonder.

Sachs perhaps a trifle too young, too little of the world wise philosopher and too much of the spiritedness of the gay coxswain-poet, but his impersonation as a whole is a most sympathetic one, especially as he grows grander toward the close and as his luxuriant, fresh voice suits exactly his general conception and style of delivery of the part. Artistically perfect as ever in this part was Lieban as David and Knuepfer just as sonorous and warm in the interpretation of the utterances of Pogner.

The new mise-en-scène seemed to me a trifle overladen, especially in the church scene of the first act, where the glaring red flag and the equally glaring green curtains of the Beckmesser were a little too "loud." Excellent, on the other hand, was the street in old Nuremberg, with a view of the bridge spanned Pegnitz in the background. The moonlight after the effective street brawl scene was of magical effect. In Sachs' workshop in the third act the painted books and utensils were a trifle disturbing, and in the meadow scene the sere leaf and yellow autumn tints in the birch trees were an an-

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achronism on St. John's Day, but contrasted well and effectively with the gay costumes of the guilds and of the crowd generally, so that altogether the scene was very pleasing to the eye.

The applause of the audience was spontaneous and prolonged, the artists being called out before the curtain several times after each act, and a special ovation was tendered to Dr. Richard Strauss when, after many calls for him, he appeared upon the stage after the last act of a performance which lasted from 7 p. m. till very near midnight.

Sunday's proceedings were ushered in with a midday sacred concert at the Singakademie, at which the royal court and cathedral choir distinguished itself by singing under Musikdirector H. Pruefer's able guidance well selected choral music ranging from Palestrina down to the late Albert Becker, the former conductor of the cathedral choir. Bizet's name was the only one which

international Concert program, the time for rehearsal will be so limited that it will be impossible to do justice to my numbers, unless I rob my colleagues of their time. Under these circumstances I regret that I am obliged to withdraw.

"Thanking you for the honor already shown me, I remain.

"Yours respectfully, EDGAR STILLMAN KELLEY."

Another withdrawal of equal artistic importance and for the same reasons was that of Moritz Moszkowski, whose "Vorspiel" and "Moorish Fantasy," from "Boabdil," had figured upon a program of twenty-two selections, and which would have consumed over five hours' time for its complete performance.

There was enough left, however, to last for over three hours and a half and to suit all sorts of tastes, as the program was international not only in selections but also in the matter of soloists, and especially also of conductors. Pohligh conducted Beethoven's third "Leonore" overture,

Then came Prof. John K. Paine's prelude to "Œdipus Tyrannus," which fine tone poem with its grandiloquent, noble themes and classical mold, as well as perfection of form, was received with loud and prolonged applause, and our esteemed countryman was thrice called upon the platform.

Winogradsky, the acrobatic conductor from Kieff, gave a gymnastic reproduction of Tchaikowsky's much too lengthy and hapless "Francesca da Rimini" fantasy, managing to keep his coat on all the while, although he split his swallowtail, knocked off his eyeglasses several times and vainly tried to jump out of his own skin. The old man is a sight to see. Much more demure is his countryman, A. Wladimiroff, director of the St. Petersburg Imperial Choir, who did ample justice to Rimsky Korsakoff's brilliantly scored Vorspiel to the "Fairy Tale of Czar Saltan." Camille Chevillard, from Paris, conducted Saint-Saëns' not very overwhelming "Jeunesse d'Hercule" and Berlioz's "Benvenuto Cellini" overture, between which



THE WAGNER MONUMENT BEING REMOVED TO ITS POSITION.

looked a little strange upon this program, and yet his "Agnus Dei," with a beautiful violin solo obligato beautifully played by Professor Fabian Rehfeld, surely proved worthy of such a distinction.

In the evening there were two concerts, which, being given simultaneously, of course clashed. The Wagner concert at the New Royal Opera Theatre (Kroll's), with a program of Wagner overtures, the "Siegfried Idyll" and vocal selections, I could not attend. It was conducted by old man Sucher; the soloists were Mrs. Sucher, Mrs. Louise Reuss-Belue, Mrs. Schumann-Heink and the Italian tenor Giuseppe Borgatti.

Edgar Stillman Kelley withdrew the selections from his "Aladdin" suite from the overlengthy International Concert program, as he found that sufficient time for rehearsing his rather complicated music would not and could not be furnished him. Of this rather trying decision Mr. Kelley duly notified the committee in the following:

"To the Music Committee of the Wagner Festival:

"GENTLEMEN—Owing to the unusual length of the In-

after which Curt Sommer sang splendidly the difficult aria of Hucon, from Weber's "Oberon." Johann Halvorsen interpreted quite effectively the somewhat clap-trap "Norwegian Rhapsody," by Svendsen. Dan Godfrey, director of the Bournemouth symphony concerts and a veritable chip of the old block, gave a spirited reading of Dr. Elgar's characteristically clever "Cockaigne" overture. Italy was represented by Verdi's powerful overture to the "Sicilian Vespers" and a "Dance of the Waves," not an equally strong number, from Catalani's opera, "Lorelei." Regina Pinkert sang with affection in real prima donna style, but with reliable coloratura and brilliant voice the "Una voce poco fa," and the not quite so trite "Polacca," from "I Puritani." Bonzi made an equally great hit with the "Spirito Gentil" aria from Donizetti's "Favorita," and the tenor spiritedly delivered the "Racconta," from Puccini's "La Bohème." The entire Italian section of the program was conducted in affected but telling style by Signor Arturo Vigna, all of course ad majorem gloriam of Richard Wagner.

two French works Delmas delivered the only Wagner selection upon the program, "Wotan's Abschied." It sounded strange in French, and the accompaniment furnished by the Berlin Tonkuenstler Orchestra was simply mediocre.

The program, the concert and the entire festival then came to an end with a noisy performance of Liszt's First Rhapsody in F conducted by Raoul Mader, of the Budapest Royal Opera House.

The well known dramatic soprano Fanny Moran-Olden, who will be remembered in New York as one of the members of the personnel of the earlier seasons of opera in German at the Metropolitan Opera House, is suffering from nervous hallucinations and had to be taken to a private asylum near Vienna. Hopes of a speedy recovery of the artist are being entertained by her numerous friends and admirers.

"Florodora," which was all the rage in New York two years ago, will have its first production in Germany at

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Leipzig in the course of the coming winter. Leslie Stuart's clever sextet will no doubt be heard soon all over the Pleisse Athens, and thence conquer its whistling way all over the Fatherland. The libretto by Owen Hall is also likely to catch on, if it is as well translated as that of the same author's "Geisha," which has become one of the favorite operettas of contemporaneous Germany.

A good performance at the Royal Opera last Wednesday night was that of Gluck's "Orpheus," under Herr von Strauss' direction, who took the place of Dr. Muck, the latter being on the sick list. Marie Goetze, as interpreter of the title role, and Mrs. Herzog, as Eurydice, left no musical wishes unfulfilled.

The *variety delectat* principle seems to be applied in ever wider circles as far as conductors for regular series of orchestral concerts are concerned. After the New York Philharmonic Society this season follows the example set by Frankfort-on-the-Main and Cologne and abolishes the one conductor system, Vienna is going to pursue the same course. Both philharmonic societies are forced into this through the same reasons of a utilitarian nature, and whether the system will or can become a permanent one seems doubtful because of the double question of feasibility and desirability. At Vienna Joseph Helmesberger, Jr., gave up his conductorship of the Philharmonic Society for private reasons. The post was offered to Court Conductor Schalk, who refused to accept. Then the committee decided upon a trial of the multiplex system, and it is now given out that Herr Schalk has consented to conduct one of the concerts, or even more, in order to help the society out of their dilemma, if other conductors of note can be found for the same purpose. Prof. Arthur Nikisch and Ernst von Schuch now are reported to have accepted the conductorship of one each of the series of the old renowned Vienna Philharmonic concerts.

Intendant General Ernst von Possart, surely the most indefatigable among all operatic impresarios, now makes known that he intends to open the Munich Prince Regent Theater to the best among the neo-German school of musico-dramatic composers. Not at the time of the Wagner festivals, but in the spring for the Munich public, Possart promises to produce at the Prince Regent Theater Hugo Wolf's "Der Corregidor," Hans Pfitzner's "Rose ein Liebesgarten" and Max Schillings' "Pfeifertag." Richard Strauss' "Feuersnot," though the libretto deals harshly with the Munich old fogies who drove Wagner from the Bavarian capital and did not take kindly to Richard Strauss as a composer in his earlier days, is also one of the operas included in Mr. Possart's scheme. In between the operatic representations the impresario intends to give concert performances of neo-German compositions with the orchestra hidden or sunk from view! *Qui vivra verra.*

Callers at the Berlin office of THE MUSICAL COURIER during the past week were Miss Louise York, of Sacramento, Cal., a piano pupil of the well known San Francisco pedagogue, Hugo Mansfeldt; Miss Ebba Hjerstadt, a young Chicago violinist, who will soon concertize in Berlin, called in company with her teacher, Court Concertmaster Max Gruenberg. The Wagner festival brought also some visitors to THE MUSICAL COURIER headquarters, notably Prof. and Mrs. John K. Paine, from Cambridge, Mass.; Mr. and Mrs. Edgar Stillman Kelley, from New York; A. Kalisch, one of the leading London music critics; Elis Lagus, who occupies an equal position at Helsingfors and who, with greetings from the composer, transmitted to the writer the latest songs of Jean Sibelius, the foremost of the Finnish composers. Also Gustav F. Kogel, the great Frankfort

conductor, who in this capacity scored the unquestionably biggest success of the Wagner concerts of the past week. Mr. Kogel will leave Europe on November 17 for New York, where he is to conduct the second and third of the Philharmonic Society's concerts of the approaching season. Jean Gerardy, the eminent cello virtuoso; Arthur Argiewicz, a prominent young violin virtuoso; Mr. and Mrs. Leopold Godowsky, and the celebrated pianist's assistant, Maurice Aronson, from Chicago; Frederick W. Wils, the Berlin representative of the Chicago Daily News, and his wife; Miss Amy Fay, of New York, as well as, last but by no means least, Herr Director S. Landeker, of the Philharmonic, and Mrs. Landeker were likewise callers.

O. F.

OTHER BERLIN NEWS.

[Delayed in the mails.]

BERLIN, September 29, 1903.

AT the Berlin Royal Opera Mozart's "Don Giovanni," under Richard Strauss' intelligent and sympathetic guidance is as delightful and enjoyable a performance of this chef d'œuvre as can be heard anywhere in the world. The newly revised *mis-en-scène* presents a logical and clearly defined action, and the text is more reasonable than the well worn wording of yesteryear. An improvement also in the matter of staging can be found in the fact that the hall in Don Giovanni's castle is not entirely emptied all at once after the appearance of the three masked guests, but that some of the other guests, in fact quite a number of couples, remain and dance the favorite minuet. The cast, in which Berger was the most notable and also the most artistic personage (for he impersonated the title part in superb style), was the same as heretofore with one exception, and just this exception is interesting to Americans. The part of the Commendatore was taken by Mr. Rains, an American, who is a member of the Dresden Royal Opera personnel. In size, figure and stateliness he well represented the part of the "stone guest." His voice, moreover, is a powerful bass, which, despite its weight and sonority, responds well and easily also in the upper register. I should like to hear Mr. Rains soon again and in a more extended role than the not over-grateful one of the Commendatore in "Don Giovanni."

At the Theater des Westens they took refuge in that old time, well drawing war horse, "Il Trovatore," with the almost equally venerable Nicolaus Rothmühl in the title part. At his best he never was a first class Manrico, for he has not the brilliancy and dash which the role demands, nor the necessary high C with which the real "Trovatore" tenors captivate the audience and force a repetition of the strettas. Herr Rothmühl is a decent singer and a musical artist. Hence his performance was a very acceptable one. Luria, of yore, has still a good voice, but he knows it and makes of the part of Count Luna a "sweetness long drawn out." He clings forever and a couple of seconds to each high baritone note, and in vain did Herr von Fielitz try to cap the climaxes of these prolonged fermatas in the B flat aria. The Herr Kapellmeister, moreover, had his hands full to keep the performance going, and in several instances a break seemed imminent, but was luckily, after all, averted. "Trovatore" is not quite as easy to conduct as some people seem to think, and least of all if the leader does not know the work well, but has to stick too closely to his score. Miss Mary Stoeller, who sang the part of Leonora, is another one of those beginners with which the new manager of the Theater des Westens seems to prefer to operate his operas. She, however, is far better than any of the predecessors I heard there; at least she has a fairly good soprano voice, and her coloratura is smooth and clean. Miss Westendorf, from the court opera at Dessau, imper-

sonated the part of Azucena. She owns a very pleasing, euphonious, mezzo soprano voice, sings with taste and acts with dramatic verve and vigor.

Somebody has been trying to rush the concert season. His name is D. Rahter, and he seems to be a most enterprising sort of music publisher, a novelty all the more astonishing if you consider that he lives in Leipzig. He hired Beethoven Hall and some singers in order to demonstrate to the public's ear the value of the songs he publishes. The experiment was a success in so far as the hall was jammed fuller than I had ever seen it before. But then—there was no admission fee, and Berlin dearly loves to get a thing cheap or for nothing. Contrary to the usual rule, that what you can get for nothing is also not worth anything, the concert proved quite enjoyable. Among the half dozen names upon the program, Hans Hermann's and Alexander von Fielitz's are well known. Their songs proved to be in their usual style. The most important of the composers represented was unquestionably Hugo Kaun, whose very beautiful "Abendlied" with violin obligato was greatly appreciated and redemanded by the audience. Also his duets, "Die Nachtigall" and "Tagesanbruch," showed rich as well as fluent melodic invention, and the refined taste of an excellent musician. Not everything labeled "modern" is really so very modern as the program indicates, or because it is contemporaneous. Walter Rabl's songs are only insignificant, but not "modern." Hermanns Wolf-Ferrari wrote some pretty but not overexciting "Rispetti." Nearest to "modern" tendencies was the approach to "realistic" writing made by Willy von Moellendorff in his song, "Steigende Uebel," but the remaining ones, although quite suggestive and nice in form, are not really important novelties. Miss Margarethe Palm, mezzo soprano, and Eugen Brieger, baritone, were able interpreters of the novelties, assisted by the excellent accompaniments furnished by the composers Von Fielitz and Von Moellendorff.

The Halir Quartet was the first of the chamber music organizations that ventured out into the still warm September night with a public performance. It was a Sunday eve, and yet Beethoven Hall was well filled. The audience partook of a very neat, well shaded and excellently studied reproduction of three standard string quartets—Mozart's F major one (No. 23 in Peters edition), a Haydn Quartet in D major, and the second of Beethoven's "Rasumoffsky" quartets, the one in E minor. Contrary to the usual custom the Beethoven work formed the middle section of the program and Haydn brought up the rear guard, which seemed like putting the cart before the horse, but it was most enjoyable nevertheless.

Concerning the information disseminated recently in New York by the Staats Zeitung, to the effect that Rudolf Aronson had engaged Siegfried Wagner for a tournee through the United States during the 1904-1905 season, the son of Richard Wagner writes to me from Bayreuth:

Verehrtester Herr Floersheim: "Die nachricht ist nicht richtig. Ich habe circa 8 Anträge nach Amerika bekommen. Dass ich einmal, und zwar sehr gern gehen werde, um Land und Leute dort kennen zu lernen, hoffe ich

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bestimmt. In der nächsten Zeit ist davon aber nicht die Rede. Besten Gruss ergebenst. SIEGFRIED WAGNER."

Translated into the vernacular this reads: "The news is not correct. I have received about eight offers for America. That I shall once upon a time, and indeed most gladly, go there in order to make the acquaintance of the country and the people, I decidedly hope. But in the near future there can be no question of such a thing."

Charles Wolff, the junior member of the concert direction Hermann Wolff in Berlin, died last Thursday after prolonged and severe illness. Through his kindness, amiability and a never ceasing love for his friends, he was a favorite with everyone, especially with the many artists with whom he came in contact in a business and social way. Charles Wolff had visited the United States several times, the first time some fifteen years ago as traveling manager of the wonder child Josef Hofmann. Much of the financial success then achieved was due to Charles Wolff's amiability and engaging ways, for he made friends everywhere and he died without an enemy. His body was cremated day before yesterday at Ohlsdorf, near Hamburg, and his ashes were brought to this city, where at 2 p. m. today a number of personal friends gathered at Bechstein Hall to betoken their respect and do the last honor to the beloved deceased before the urn containing his ashes.

The Flemish Opera at Antwerp, which will soon celebrate the fiftieth anniversary of its existence, will produce during the coming season two new works by Flemish composers, viz., "Princess Sunshine," text by Pol de Mont, music by Paul Gilson, and "The Chapel," libretto by Nestor di Tièrre, music by Jan Blockx, a friend of Van der Stucken.

Hans Pfitzner has set Arthur Kopisch's well known ballad, "Die Heinzelmännchen," for bass voice, with orchestral accompaniment. The composition, bearing the opus number 14, will soon be published.

Dr. Otto Neitzel, the music critic of the Cologne Gazette, has finished an opera entitled "Barbarina," which is soon going to have its first performance at the Wiesbaden Opera. The libretto, likewise from the pen of Dr. Neitzel, deals with the love affair of the favorite dancer of Frederick the Great with one of the King's highest officials. Both want to renounce out of gratitude for the monarch, but love carries the day over all other sentiments and conflicts, and the curtain falls upon a happy couple after Barbarina won the King's pardon by a last display of her great terpsichorean art.

In view of the 100th birthday anniversary of Berlioz, the Berlin Philharmonic Chorus will produce under Professor Ochs' direction Berlioz's Requiem Mass at their first concert of this season. The Royal Opera intends to present on December 11 for the first time in Berlin Berlioz's opera, "Beatrice and Benedict."

Miss Marguerite Melville called at this office a few days ago, fresh from her summer holidays at Weisser Hirsch, near Dresden, and still radiant with the triumph of a fine concert which she gave there, assisted by Concertmaster Dessau, of the Berlin Royal Opera, and Josef Melzer, 'cellist, from Breslau. The program opened with Beethoven's C minor Trio, after which Miss Melville played Chopin's F minor Fantasy, and at the close her own piano and violin sonata. It was received with such favor on the part of the public and critics that this reproduction resulted in a con-

cert to be arranged in Dresden in the winter, and which will be devoted exclusively to Miss Melville's compositions, the piano quintet to be played with the Lewinger String Quartet.

O. F.

DRESDEN.

FRANKLINSTRASSE 20, October 6, 1903.

CONSIDERING that musical stage production in general does not in our time display any remarkable feature, Leo Blech's new opera, "Alpenkönig und Menschenfeind," which had its initial hearing here October 1, makes no exception to the rule. It is neither better nor worse than the average musical literature after Wagner. Though the first night presentation had the usual applause and recalls were numerous, one does not believe in a long run of the work.

Not knowing Raimund's folkstale, from which Richard Batka has drawn the libretto, I cannot judge whether the original be as uninteresting, didactic and dry in pattern as is the opera book setting. Our critics say it is not, and this is a comfort. Batka's book is based chiefly on would be popular scenes which, however, are sadly lacking in naturalness, soul and life, impressing the hearer but as "gemachte Natürlichkeit" void of impulse and truthfulness. Some of the dances, marches, polkas and Ländler—interspersed everywhere—are very fine music, though rather trivial in device. Some other numbers are downright banal, recalling the style of the operetta. The sombre, gloomy, pathetic moods of the composer are by far the best and the most enjoyable part of the opera. Blech's strength is his intellect, his theoretic knowledge.

As will be seen from the aforesaid, the opera lacks unity of style and dramatic tense. Being "not born, but made," it is a laborious piece of writing, full of brains, but void of heart and naïveté, exactly just the quality for which the composer is honestly striving; as yet, however, without any genuine success. What is not in us we cannot express. Says Goethe: "Eines schickt sich nicht für Alle."

At a first hearing one is agreeably struck with the fullness of sound and resonance, and the beautiful tonal effects of the modern, up to date orchestration. That the composer knows his Wagner well is evident. He also knows other composers so well that one constantly feels tempted—like Verdi—to doff one's hat for old acquaintances, Mendelssohn not being forgotten.

The spiritual content of the plot roots on the sentence that: If we could see ourselves—our weaknesses, deficiencies and tempers—as others see us, we would not indulge in them. Rappelkopf, the hero (Scheidemantel), feels his nerves. To avoid human society, which he hates, he withdraws into the mountains, where he meets with the King of the Alps (Perron), who cures him of his bad temper by accepting Rappelkopf's shape, acting his role true to life. On seeing himself thus almost as a caricature, Rappelkopf regains his better self, returns to his family, to whom he has been a bore, embraces his wife, repents his behavior and says he is very sorry; henceforth he will be good, very good, as good as good can be. A few loving pairs, peasants, servants of his from the milieu of the folk scenes, also embrace each other, after having sung some very pretty songs which were applauded to the echo. Happiness then reigns all over the place, and the curtain drops over a scene that vividly recalls the harmlessness of, say, Lortzing or Nessler.

The performance under Von Schuch reached the summit of great expectations. Schuch is the man to do something out of anything. Scheidemantel and Perron covered themselves with glory. Frä. Nast, pretty as ever, overdid her part, acting in too soubretteuse a fashion. The criti-

cisms differed widely, as usual, the Neueste Nachrichten and the Anzeiger being most in favor of the composer.

Richard Burmeister will be one of the soloists of the Philharmonic concerts. He will perform Chopin's F minor Concerto in his own orchestral arrangement.

Frau Reuss-Belce the other night, at only a few hours' notice, was called upon to sing Elsa in "Lohengrin," which she did in a model fashion.

Schumann-Heink is at present the trump in Dresden. She sings Azucena tonight.

Mme. Aino Acté, who will sing here in November, gave four crowded concerts in Helsingfors, Finland, her home. She is touring now in Scandinavia, where the King of Sweden talked to her, thanked her, and conferred the order of Litteris et Artibus on her.

A. INGMAN.

The Liberal Arts Society.

THE Liberal Arts Society, which has been in existence only six months, already has exerted a helpful and far reaching influence upon the mass of people who inhabit the eastern section of the city. The active members of the society now number about 150 and the membership is increasing constantly. The meetings are held fortnightly and tickets of admission cost only 5 cents each; thus large audiences are secured. At these meetings leaders of human thought discuss vital questions of philanthropy, ethics, finance, sociology, music, religion, and, in fact, whatever relates to or has an influence upon the individual or common weal, whether in its moral, physical or artistic aspect.

The president of the association is Platon Brounoff, the well known musician, who, however, knows many things besides music. Under Mr. Brounoff's guidance the society has advanced rapidly and already is a power on the East Side.

The programs of each meeting are interspersed with music, vocal and instrumental. The participants give their services free. The next meeting of the society will take place Thursday night, October 29, in Pacific Hall, 209 East Broadway. Oscar Skach will deliver a lecture on "Fatalism," and a number of well known scholars and men of finance will take part in the discussion growing out of the lecture.

Free Opera Scholarship.

THE preliminary examination of applicants for opera scholarships at the New England Conservatory of Music, Boston, Mass., will be held October 21. These scholarships are for one year in the full conservatory opera course, and are open to anyone who has a voice adapted to operatic work. Application should be made to the conservatory at once, as the final hearings will take place in a few days.

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MILAN, SEPTEMBER 30, 1903.

UNTIL the season opens with operatic performances at the Lirico and at the Dal Verme there will be in musical matters nothing more exciting going on than such performances as are at present being given at the Fossati of Verdi's resuscitated "Due Foscari." The opera, although old, is probably not too well known outside of Italy; and the libretto goes back as far as 1423 and treats of political intrigue, hate and revenge of one Jacopo Loredano as exercised against the two Foscari, father and son—the former Doge of Venice. All the characters are extremely strong ones, the situations dramatic, and the music fits in with the situations and smacks strongly of Verdi's earlier days—the romanza followed by the cabaletta. There are the beautiful soli, as in all of Verdi's operas, and the grand finale of the second act is probably one of the most stirring that he has written.

About the singers, the less said the better. It does seem a pity that too often one is compelled to listen to such performances as this last one in this, one of the principal musical cities of Italy. It was neither more nor less than a "shouting competition," with odds as to who would carry off the first prize. Evidently, with such singers there is no thought of saving up voices for a rainy day. Such an idea, though, might help artists and public to get through the dry season more comfortably.

The departure of Mr. Delma-Heide, the Italian representative of THE MUSICAL COURIER, and lately removed to Paris, has been greatly felt among the little American colony here. Exceedingly learned, a thorough musician and a most courteous and just man, he has easily won favor among not only his countrymen and women, but, what is much more difficult, among the Italians themselves. And he has really been the great moral support of the American students on their rough and toilsome road of musical study. And the road here, if anywhere, is rough and toilsome, and full of difficulties, surmountable and otherwise. Well, as was lately said, referring to the departure of Mr. Delma-Heide, Milan's loss is a gain to Paris.

According to one of the local papers it is announced that the new opera of Puccini, "Madame Butterfly," will be produced at La Scala during Lent. The libretto is the famous drama of Belasco. Another item for Americanism at La Scala this season!

Carisch & Jänichen have just sent some of their latest publications to this office for review, and among them are some very interesting soli for violin by Luigi Stefano Giarda. It is not difficult to note in these a thorough knowledge of string effects and technic. They are full of pretty themes well presented and well developed, and violinists will find in them some effective encore pieces. Preludio, op. 39, No. 1; Aria, op. 39, No. 2; Gavotte, op. 39, No. 3; Allegro Appassionata, op. 39, No. 4.

The piano pieces consist of "Huit Morceaux," op. 14, by P. Floridia:

1. "Canto del Cigno"—Preludio. "The Swan's Song."
2. "Falene"—"Moths."
3. "Sotto i Tigli"—"Under the Lindens."
4. "Gaja Mounara"—"The Merry Maid of the Mill."
5. "Serenata Felice"—"Serenade of Welcome."
6. "Barcarola Mesta"—"The Plaintive Lay of the Gondolier."
7. "Patos!"
8. Capriccioso Valse.

Floridia has decidedly a style of his own, and particularly the Prelude and the Barcarola are to be commended.

A few words on the subject of symphony orchestras and concerts of chamber music in Italy. They are, comparatively speaking, unknown qualities. There have been of late years two steady and excellent symphony orchestras, one of which, the orchestra of La Scala, has given yearly concerts in Milan under Toscanini. What Campanini will do this season remains to be seen. The other regular symphony orchestra is that of Bologna, and for many years it has played under Martucci, not alone in Bologna, but in almost all of the principal cities of Italy. The string part of this latter one is almost as strong as that of La Scala, which is considered—and rightly—to be the best orchestra in Italy.

After Martucci went to Naples, the Bologna orchestra played under Colonne, and now Bossi has the command. Whether he will continue or not is uncertain; although he is a great organist, as a director he is not a success. Lukewarm interpretations and a most unsteady baton are the cause, and sufficient thereof, of the non-success of this year's concerts in the latter city.

Florence and Rome have orchestral concerts occasionally, and undoubtedly Martucci will do much in the future in Naples.

But just as THE MUSICAL COURIER said some time ago, Italians are not a symphony and concert loving people. They want opera. And they want only Italian opera, and that for breakfast, luncheon and dinner, metaphorically speaking. They have here an occasional concert of some of the German "giants," and these orchestras always play to full houses, as they are engaged by the quartet societies of the different cities. Otherwise it happens, as it did two years ago to two of the greatest artists of the present day—violinist and pianist—artistically, a great success; financially, the contrary.

Outside of opera the general public is not interested in other music. There are, naturally, a certain amount of musicians who attend concerts, but these are comparatively few and far between. And this state of affairs is difficult to remedy. The "concertista" in Italy is at a discount unless he or she be a celebrity, and a world famed one at that; and it is undoubtedly that quality that is lacking in the Italian character, but which is abundant in the German—that is thoroughness—that is at the bottom of what is a decided drawback to such a music loving nation as this, a nation with a musical intuition such as no other has.

October 1 to 15 is the period fixed upon each year for the reopening of the conservatories all through Italy, and of the four principal ones three have comparatively new directors. Rome still retains G. Falchi, but Napoli, Milano and Bologna have directors of about a year's standing. Martucci left Bologna about a year ago and is now in Naples. Galignani is at the head of the conservatory here, and Bologna boasts of Enrico Bossi, formerly of Venice.

It would undoubtedly be interesting to teachers and students in America to know something of the examinations which have to be undergone in order to obtain a diploma from any of these four conservatories, so here they are, that is to say, those of Rome, Milan and Bologna. It is difficult to obtain that of Naples until after the reopening, so that one will be given at some future day. These examinations are alike for students of the conservatories as well as outsiders, and are held in presence of the director and four professors of the respective conservatories. Those of Milan and Rome are about the same, so I give only that of Milan:

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2. Execution (a) of one study of the Gradus ad Parnasum of Clementi, the number of said study to be drawn by lot twenty-four hours before the examination from among the following: 1, 3, 5, 7, 9, 12, 15, 16 and 17, 21, 22, 24, 27, 28, 31, 32, 34, 35, 36, 44, 47 and 50, 48, 65, 66, 78, 83 and 84, 86, 87, 88 and 95, 96, 99; (b) a prelude and fugue to be selected by lot from among the twenty-four contained in the first volume of the "Well Tempered Clavichord" of J. S. Bach, twenty-four hours before the examination.
3. Execution of a piece, not very difficult, selected by the committee and studied by the candidate three hours before the examination, with closed doors.
4. Execution of a piece to be read at sight, and also transposed.
5. Answer any questions given on the art of teaching; on the history, technic and construction of the piano. Fingering of a difficult passage to be selected by the committee. Be able to discourse of the principal composers. Present a certificate of the conservatory of being advanced in musical theory, solfeggio, musical dictation and the foundation rules of harmony (or undergo an examination in those branches). Present a certificate of having passed a grade not lower than the third or fourth of the gymnasium,* or of having finished the grammar schools*; or undergo an examination in Italian history and literature which would correspond with said grades or schools.

The writer will not give the courses of studies of history, literature, musical history, &c., although they are by no means insignificant.

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8. Read a piece of average difficulty.
9. Finger a difficult pianistic passage.
10. Harmonize a given bass without numbers—four voices.
11. Be able to interpret at sight any of the embellishments used by any of the cembalists, J. S. Bach, Marperg, Couperin, Rameau, Purcell.*
12. Be able to answer any question put by the committee regarding the principal didactic works for piano, and regarding the principal editions of the most celebrated studies and sonatas. Be able to speak fluently of the mode of teaching piano, and of piano technic, and give a program which the candidate considers best adapted for a finished course of study.

During the visit of the Czar to Rome the opera selected for the "serata di gala" at the Costanzi will be "La Gioconda," with the following artists: Krusceniska (Gioconda), Guerrini (Laura), Guerrini Fabbri (Cieca), Marconi (Enzo), Sammarco (Barnaba), Navarrini (Badoero). Mancinelli will be the director.

The arrival of the new American consul and his wife, Mr. and Mrs. Harlan Brush, has been a source of great pleasure to all the Americans here, that is, to all who have had as yet the pleasure of meeting them. Mrs. Brush has already won the sympathies of the ladies, and is spoken of as a most charming woman. By mutual desire to exchange consular posts, William Jarvis (who has been the United States Consul at Milan since 1897) and Mrs. Jarvis will reside hereafter at Niagara Falls, Ontario.

FIDELIO.

* See the works of Mœrceux ("Les Clavecinists") and Dannreuther ("Musical Ornamentations").

Harvey Worthington Loomis Returns.

HARVEY WORTHINGTON LOOMIS, the composer, accompanist and lecturer, has returned to his studio, 421 West Fifty-seventh street, in this city. He spent the summer at his cottage in the Connecticut hills near New Hartford. During the summer he gave his new illustrated lecture, "Lyrics of the Red Man," or music of the North American Indian, on several occasions, the chief of these being at Norfolk, Conn., at the home of Miss Isabella Eldridge. The house was profusely decorated with Indian flowers and trophies for the occasion, and Indian souvenirs were distributed to the guests. He was a frequent visitor at the house of Clara Louise Kellogg Strakosch, whose home is in New Hartford, and assisted at many of her musicales, rendering his own compositions. Much of his summer's work consisted in the development of Indian music, on which subject he is an enthusiast. He also composed five series of children's pieces, which are now in the hands of the publisher.

Besides his usual work of composing and accompanying, Mr. Loomis will lecture this winter on the music of the red man, and at present is preparing lectures on negro and Chinese music.

Tchaikowsky's Overture "1812."

(From the Toronto Mail and Empire.)

I.
THE sinking sun glows red tonight,
And paints a cloud of fearsome form,
Which threatens in the west—
A bloody falchion fiercely bright—
All Moscow trembles at the sight,
Tortured by vague unrest.

II.
From old St. Michael's lofty fane,
The bells sing soft the twilight call;
"Give up this world of pomp and pain,
Give God thine all—give God thine all."

In the dim shine of taper light,
With incense perfume in the air,
The chanting priests, in robes of white,
Command their flock to evening prayer.

"God of a thousand, thousand years,
Protect thy prostrate hosts tonight,
Guard us from ill, allay our fears,
And bring us to the morrow's light."

III.
A bugle blares—To arms! to arms! to arms!
Napoleon comes to ravage and to slay;
His enemies are driven like the chaff;
Ten thousand corpses mark his savage way;
Then follow tumults, cries and women's tears.
Wild they implore, and shuddering they speak;
"Save us, O men of Moscow! save, we pray,
From beasts who ravish and destroy the weak!"

The hosts of France relentlessly press on,
Vain is the Russian sword, the Cossack spear;
Napoleon's legions crush the patriots' hope,
The "Marseillaise" resounds in chorus clear.

"Allons, enfants de la patrie,
Le jour de gloire est arrivé."

Wild rings the anthem of the conquering Gaul,
As through the city gates his eagles sweep,
Scornful the tyrant turns, with cruel eye,
And smiles to see his Russian bondsmen weep.

But Moscow's men are bold and undismayed;
"Tis not by sword alone that fields are won,
The torch is potent to avenge," they cry—
A burning city greets the rising sun.

Like some huge serpent baffled of his prey
The Gaul retreats across the weary plain;
Then chime the minster bells in peals of gloe,
And Russians sing their war song once again.

"God, the all terrible! King, who ordainest,
Thunder thy clarion, and lightning thy sword."

IV.
In the dim shine of taper light,
With clang of joy bells in the air,
The chanting priests, in robes of white,
Command their flock to evening prayer.

"So will Thy children with thankful devotion
Praise Him who saved them from peril and sword,
Shouting in chorus from ocean to ocean,
Peace to the nations and praise to the Lord."

—J. E. MIDDLETON.

MUSIC IN MILWAUKEE.

THE Arion Musical Club announces four Tuesday evening concerts, December 1 and 29, February 9 and March 29. The first, third and fourth will be given at the Pabst Theatre, and the second at the Alhambra Theatre. Haydn's "Creation" will be sung at the first concert on December 1, with the following soloists: Mrs. Shanna Cumming, Alfred D. Shaw and Albert Boroff. At the second concert, December 29, Handel's "Messiah" will be given, and on that occasion the club will have the assistance of Mme. Jenny Osborne, Mrs. W. S. Bracken, E. C. Towne and Arthur Beresford. The program of the third concert, February 9, is to be devoted to part songs and orchestral numbers. The date of the fourth concert falls on Tuesday in Holy Week, and on that evening the club will present "The Atonement," by Coleridge Taylor, a new work, and one that seems appropriate for the close of the Lenten period. Many of Milwaukee's cultivated singers are members of the club. Daniel Protheroe is the conductor. James Currie is president and John E. Jones secretary.

Miss Iva Caryl Bigelow, who has studied with Delle Sedie in Paris and other European vocal teachers, has opened a studio in the Mack Block. Miss Bigelow is a soprano.

The Luening Conservatory of Music in the Uihlein Building has issued a neat prospectus for the year.

Thomas Hill Fillmore has a handsomely appointed studio at 207 Grand avenue. His piano classes have entered upon serious study for the winter.

Albert S. Kramer is another progressive music master. His school is at 522 Broadway.

Miss Mary L. Young, a contralto who has studied with excellent American teachers, has now herself entered the ranks of voice teachers. Miss Young receives pupils at her residence, 139 Sixteenth street.

Meyer's School of Music, conducted by Mr. and Mrs. W. J. L. Meyer, at 201 and 203 Grand avenue, is now in its twelfth year. The Leschetizky method is used in the piano department and the Italian method in the vocal department.

Miss Emma Felix, a concert and oratorio soprano, has opened an office in the Luening Conservatory of Music.

The United Wisconsin Conservatories of Music has sent out an artistic catalogue. This institution combines the Wisconsin Conservatory of Music at 558 Jefferson avenue, and the Wisconsin College of Music at 811 Grand avenue. Hans Bruening heads the list of the faculty in the piano department. Miss Jennie Owen is one of ten instructors in the vocal department. Willy L. Jaffé is first violin teacher. All other orchestral instruments are taught, and besides the theory departments there are departments in dramatic art, choral classes for children and adults, and a conservatory orchestra in charge of Albert Fink.

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SATURDAY night the Savage English Opera Company closed its prosperous season at the Academy of Music. In the four weeks thirty-two performances were given. The table of operas and repetitions will be found interesting:

Faust (Gounod).....	3 times
Carmen (Bizet).....	3 "
Lucia (Donizetti),	
Cavalleria Rusticana (Mascagni) } Double bill.....	2 "
Tosca (Puccini).....	3 "
Il Trovatore (Verdi).....	3 "
Martha (Flotow).....	2 "
Lohengrin (Wagner).....	3 "
Otello (Verdi).....	3 "
Bohemian Girl (Balfe).....	3 "
Aida (Verdi).....	3 "
Tannhäuser (Wagner).....	3 "
Romeo and Juliet (Gounod).....	2 "

The casts for the fourth and last week were equal to those in the former presentations. While Mr. Savage has no great singers in his company, he has several artists of fine promise, and this is especially true of the women. Mr. Sheehan and Mr. Goff lead the men in the matter of voices, and in addition Mr. Goff has the stage presence that wins in grand opera.

Here are the casts for the last week:

Monday and Friday Evenings, Wednesday Matinee.	
AIDA.	
King of Egypt.....	Mr. Bennett
Amneris.....	Miss Ivell
Rhadames.....	Mr. Sheehan
Ramfis.....	Mr. Boyle
Aida.....	Miss Rennyson
Amonasro.....	Miss Brooks
A Messenger.....	Mr. Goff
Conductor, Mr. Emanuel.	

Tuesday and Thursday Nights, Saturday Matinee.	
TANNHAUSER.	
Herman, Landgrave of Thuringia.....	Mr. Bennett
Tannhäuser.....	Mr. Gherardi
Wolfram von Esenbach.....	Mr. Marsano
Walter von der Vogelweide.....	Mr. Fulton
Biterolf.....	Mr. Lawrence
Heinrich der Schreiber.....	Mr. Pattou
Reinmar von Sweter.....	Mr. Henderson
Elizabeth.....	Miss Rennyson
Venus.....	Miss Newman
A Young Shepherd Boy.....	Miss Spellman
Conductor, Mr. Schenck.	

Wednesday and Saturday Evenings.	
ROMEO AND JULIET.	
The Duke of Verona.....	Mr. Lawrence
Capulet.....	Mr. Marsano

Tybalt.....	Mr. Fulton
Gregory.....	Mr. McKinnie
Count of Paris.....	Mr. Pattou
Romeo.....	Mr. Riviere
Mercutio.....	Mr. Goff
Benvolio.....	Mr. Jungman
Stephano.....	Miss Newman
Friar Lawrence.....	Mr. Boyle
Juliet.....	Madame Norelli
Gertrude.....	Miss McGahan
Conductor, Mr. Emanuel.	

Miss Rennyson, Miss Ivell, Mr. Sheehan and Mr. Goff proved themselves a quartet of rare excellence in the first performance of "Aida." Miss Ivell and Mr. Goff, as Amneris and Amonasro, respectively, approached the achievement of great artists who have appeared in these intense rôles. On the whole, the performances of "Aida" were among the strongest given by the company during this engagement. Miss Brooks sang the part of Aida at the Wednesday matinee and again Friday night, as Miss Rennyson sang the rôle of Elizabeth in the "Tannhäuser" presentations.

"Tannhäuser"—alas! that work proved too severe a test for the company. Mr. Savage will do well to eliminate this Wagner opera from his repertory until he can find a heroic tenor for the rôle of the noble Minnesinger, and a Wolfram who can sing the Romanza to the "Evening Star." Mr. Gherardi's Tannhäuser did not equal his Lohengrin. The two parts are very different and the same artist can seldom do justice to both. Miss Rennyson, as Elizabeth, and the Venus of Miss Newman saved the first performance of "Tannhäuser" from fiasco. Mr. Schenck's skill as a leader was again demonstrated in the overture, but no man could have held his own against a cast which seemed uncertain when it was not apathetic.

The "Romeo and Juliet" performances were creditable and showed in all directions that operas of that kind are within the resources of the Savage Company. Operas like "Tannhäuser" can wait. There is too much Wagner on the musical horizon at present.

The company is singing in Boston this week, and after four weeks will open a month's engagement in Chicago. From the West the company will return to New York for a five weeks' season at the West End Theatre.

What seemed a remarkable condition of the Brooklyn season was the health of the company. All the singers cast for each one of the thirty-two performances filled his and her part.

"You see," explained an official of the Savage Com-

pany, "we work them so hard they have no time to get sick."

Work was Zoroaster's cure for illness, and profound thinkers will admit that the theory of the ancient philosopher is more practical than Christian Science or the system introduced by Dr. Dowie, of the Lake Michigan Zion.

The Brooklyn Institute will open its musical season tomorrow night at the Academy of Music. David Bispham and Madame Homer are to appear in joint recital. Besides numbers by Handel and Schubert, Mr. Bispham will sing songs by Richard Strauss and other living composers.

Another concert will be given tomorrow night at the First Reformed Church, corner of Carroll street and Seventh avenue, for the benefit of the music fund. A good program will be given by Mrs. Eva Gardner Coleman, soprano; Miss Marie Adele Stilwell, contralto; Benjamin M. Chase, tenor; Dr. Eugene Walton Marshall, baritone; Hans Kronold, cellist; William G. Hammond, pianist.

Leading members of the Brooklyn Arion are naturally elated over the invitation which the club received to sing at the St. Louis World's Fair next summer. Very likely a large delegation from the club will go with the conductor, Arthur Claassen.

Mme. Berta Grosse-Thomason will resume her Tuesday "at homes" at her residence studio, 41 Tompkins place, November 3—Election Night.

Brooklyn is to have a direct share in the visits of the European conductors. The Institute, as already announced, will give a concert with Richard Strauss conducting the Wetzler Symphony Orchestra and Madame Strauss as the soloist. The date of this concert is March 3. A concert by the New York Philharmonic, conducted by Felix Weingartner, is announced for an earlier date—February 17.

The Institute musical lecturers for this season are Thomas Whitney Surette, Dr. Henry G. Hanchett, Carl Fiqué and Mrs. Mary Gregory Murray.

Howard Brockway, the pianist, will assist the Kneisel Quartet at the second concert, Thursday evening, November 19.

Mrs. Shanna Cumming, Miss May Walters, George Hamlin and Herbert Witherspoon are the soloists engaged for "The Messiah," to be sung by the Oratorio Society December 23. Walter Henry Hall, the conductor, will soon begin rehearsals of "King Olaf," by Elgar, the work chosen for the spring concert, March 24.

MANAGERS of high class orchestras and other organizations and of grand opera soloists, whose itineraries bring them near Pittsburg, are requested to communicate with Pastor S. Edward Young, of the Second Presbyterian Church, Pittsburg, chaplain of the Actors' Church Alliance, with reference to furnishing sacred music at the Bijou Theatre meetings, held each Sunday afternoon at 3 o'clock; seating capacity, 4,000.

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ROCHESTER.

ROCHESTER, October 15, 1903.

THE Young Men's Guild of St. Paul's Church deserve the thanks of this community for the enterprising spirit they evince in musical affairs. It is due to them that Mme. Suzanne Adams has been secured to sing at Colonial Hall on October 15. Madame Adams is said to be an exceptionally good interpreter of Gounod's heroines, Juliet and Marguerite.

Rochesterians tell us that they regret that Madame Adams' engagement is followed so closely by that of Mme. Nellie Melba, who will sing at the Lyceum Theatre on the following Monday night, October 19. The two events are costly ones; the shrinkage in one's pocketbook would be less noticeable if the dates were farther apart.

We had a pleasant interview lately with Henri Appy, the Nestor of Rochester musicians, whose Chesterfieldian speech and manner is a living example of savoir faire to a younger, ruder generation. Years ago Mr. Appy's name was one to conjure with; no event of musical importance here was a success unless he was the animating spirit and leader. Today he is somewhat enfeebled by ill health, but he loves music with the enthusiasm which characterized his youth.

Herve D. Wilkins, whose studio is also in the Powers Building, is known throughout the country as a fine concert organist. In his attractive studio, organ and piano playing and voice culture are taught. There is a prospect that Mr. Wilkins will be in Buffalo soon at an organ recital. His playing was greatly enjoyed at the Pan-American Exposition.

We note that Geo. S. Bush, formerly of the Palace Arcade, Buffalo, has opened a studio here for vocal culture in the Berkley Building, opposite Lyceum Theatre.

Mr. and Mrs. Stewart B. Sabin, teachers of the voice, are successful in their work. We have received some information through the kindness of Mrs. Sumner Haywood (former recording secretary of the Tuesday Musicales) of the work to be done this winter by the Rochester Madrigal Club. Under the direction of Stewart Sabin twenty-four singers will appear in four concerts at the Eureka Club, reviving the old unaccompanied part song and madrigal. The dates and soloists are as follows: David Bispham, October 26; Geo. Hamlin, December 16; Timothee Adamowski, February 15. The Bispham program covers a wide range, from classic Italian to present day composers. Three of Mr. Bispham's songs have never been heard in America and exist only in manuscript. The program follows:

Nasce al Bosco (from Exia).....Handel
Caro Mio Ben (arranged by Papini).....Giordani
The Lass With the Delicate Air.....Dr. Arne
The Monk.....Meyerbeer
O That We Two Were Maying.....Gounod

Edward.....Loewe
Killiecrankie.....H. H. Wetzler
Three songs (new, first time).....Clarence Lucas
Take Hands, Touch Lips.....Swinburne
When Stars Are in the Quiet Skies.....Lytton
Eldorado.....Poe
Pirate's Song.....W. F. Gilbert
Auf Wiedersehen.....Max Benedix

There was some good quartet music Sunday night at the Second Baptist Church, North avenue, under the direction of Professor Merrell, who possesses a fine bass voice, good delivery and distinct enunciation. The ensemble work, musically, of the quartet was good. Their pianissimo singing, unaccompanied, was particularly effective, but it would be more pleasing to the listener if the enunciation of at least three was not so faulty. A new musical setting of "Abide With Me" was the best thing given, the listener's familiarity with the words contributing in no small degree to her understanding of the text. The quartet is as follows: Mrs. Koehnle, Miss Hathaway, Mr. Crowell, Professor Merrell; organist, Mrs. Grany.

The fourteenth season of the Tuesday Musical Club will soon begin. The meetings will be held in Powers Hall on alternate Tuesdays from November 3 to April 19. The plan of work embraces nine musicales (mornings), three afternoon recitals, two evening concerts, two popular concerts, four public school musicales. Nine concert programs will be given. December 1 will be devoted to "Women in Music"; February 23, "Rochester Composers"; March 22, "Lenten Composers." Under the head of "Artist Recitals," Miss Hamilton and Miss Bissell, ensemble players of the Hartford School of Music, will be heard November 17. On March 9 Henry E. Krehbiel, of New York, will lecture on "How to Listen to Music," bringing with him his own accompanist for piano illustration. Emilio de Gorgoa will sing April 5. At the evening concerts the famous Kneisel Quartet, of Boston, with Susan Metcalf as soloist, at the Lyceum Theatre, January 11. Under the direction of Heinrich Jacobsen the Tuesday Musical Chorus will give the oratorio of "Elijah" at the Lyceum Theatre, March 8. Well known soloists will be engaged. The chorus will repeat the Christmas oratorio of "The Messiah" on December 15. The executive committee comprises the following names: Mrs. Q. F. Westervelt, president; Mrs. E. B. Angell, vice president; Miss May Marsh, corresponding secretary; Mrs. Louis E. Fuller, recording secretary; Mrs. J. H. Boucher, Miss Carrie B. Holyland; chairman instrumental committee, Mrs. F. A. Mandeville; chairman vocal committee, Mrs. John Steele; Mrs. Joseph Farley, Mrs. George T. Johnston, Mrs. William E. Warner.

Many Buffalonians will remember Mrs. Mandeville as Emma L. Underhill, who at one time was the popular soprano of St. Paul's Cathedral choir when Lucien G. Chaffin, of New York, was the organist.

Miss Carrie B. Holyland is one of the most efficient music teachers in this city and a power in musical circles.

She is as charming personally as her beautiful, unusual name indicates. VIRGINIA KEENE.

Von Klenner Pupils' Pupils.

AMONG the new pupils studying with Madame Von Klenner this season are a number that were prepared by her teacher pupils in other States. Madame Von Klenner has many pupils singing in church choirs, in opera and the concert stage, and while she takes pride in their success she rejoices especially in the good work being done by teachers who received their training here in New York under her. It will not be many years before a Von Klenner pupil will be teaching in every State. Today there are in some twenty States in the Union teachers working to spread the gospel of a sane and correct vocal method, either at a private studio or in some school or college.

The pupils' pupils who have entered the finishing courses at the Von Klenner residence studio in New York include Miss Hortense Pohlman, a high soprano, prepared by Mrs. Belcher at Bainbridge, Ga.; Miss Clara Lou Sanders, prepared by Mrs. Pauline Gurganus, of the Judson Institute at Marion, Ala.; Miss Lena Wade, of Mount Brook, Fla., prepared by Mrs. Morrison, of Salem, N. C.; Miss Mina Raymond, prepared by Mrs. Edwin Stevens, of Jamestown, N. Y.; Miss Lottie Willingham, of Rochester, prepared by Miss Edna Banker, of that city. Besides these five young women, three pupils from Salt Lake City, prepared by Madame Swensen, of that city, have sent in applications, and these will begin their studies this week.

Miss Grace Ames is teaching the Von Klenner method at Davenport, Ia.; Miss Annie Jones Sprinkle is teaching the method at Salem, N. C.; Mrs. Lulu Potter Rich at Altoona, Pa., and there are teachers in New York, in Connecticut and New Jersey who were trained for their work by Madame Von Klenner.

Some of the Von Klenner pupils have taken up the study of songs by Russian composers. Madame Von Klenner passed seven weeks of her three months' holiday in Russia for the purpose of learning something novel in the line of songs and arias by the young composers of that country.

The People's Symphony Concerts.

THE general sale of subscription tickets for this season's series of People's Symphony concerts at Cooper Union Hall opened Monday, October 19, at Ditson's music store, and the first concert of the series will be given with F. X. Arens as conductor, on Thursday evening, November 26. An orchestra of sixty and eminent soloists will be employed in the presentation of a very attractive program carefully made up with reference to the educational idea which governs the policy of these concerts.

Queen of Roumania Honors Thibaud.

JACQUES THIBAUD, the French violinist, has been honored by the Queen of Roumania with the manuscript of her latest poem, which is to be published in the November issue of a popular American monthly. Thibaud has been visiting the Queen during the past month. On the evening preceding his departure he gave a musicale in honor of the Queen.

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PHILADELPHIA, October 17, 1903.

FRITZ SCHEEL, the conductor of the Philadelphia Orchestra, has returned from San Francisco this week, where he conducted the most remarkable and most popular series of concerts, as director of the Symphony Orchestra, ever given on the Pacific Coast. These concerts were not only very successful financially, but the public and the critics were enthusiastic of the work of the popular conductor of the Philadelphia Orchestra, and Mr. Scheel has been receiving the congratulation of his many friends in this city. This success has been an impetus that has considerably increased the interest in the coming Philadelphia season, which opens on October 30.

The sale of seats for the Philadelphia season does not begin until Monday, but the management announces that the reservations thus far made by former subscribers and patronesses bespeak a larger attendance at the concerts this year than ever before. One feature, which is bringing the orchestra into public favor, is the fact that the soloists for the public rehearsals on Friday afternoons and the concerts Saturday evening will be the same.

Nearly all the members of the orchestra have arrived in this city, including a large number who spent the summer in Europe, and the regular rehearsals will begin on Monday morning.

The seventh public service of the Pennsylvania Chapter of the American Guild of Organists is to be given at the Church of the Holy Trinity Thursday evening, November 12. Extensive preparations are being made for the event. The choir of Holy Trinity, under the direction of Ralph Kinder, will render Dr. Gilchrist's "Magnificat" in F and Mr. Kinder's "Festival Te Deum" in C, and will also be heard in two anthems of the English school of church music. Minton Pyne, of St. Mark's Church, this city, and Will C. Macfarlane, of St. Thomas' Church, New York City, will play organ numbers, while Mr. Kinder will preside at the great organ for the choral work.

The Palestrina Choral Society is already at work on its special effort for the coming season, Rossini's "Charity." This great work will be heard for the first time in America. The club deserves commendation and liberal support from all music lovers for its excellent performances of both the old and modern masterpieces of large choral music. Its greatest success has been Capocci's "Laudate Pueri," sung in Griffith Hall last season. This year, besides Rossini's "Charity," Capocci's "Cantantibus Organis" are to be given at the Garrick Theatre with notable soloists, the choral society and full orchestra. The society, although lately organized, contains many of the leading soloists of Philadelphia. Professor Givannucci, the Italian tenor, is the leader.

The Young Maennerchor are arranging for a concert in the Academy of Music on Tuesday evening, November 17. Both the male and mixed chorus will take part. It was this organization that won the Kaiser Prize at the Saengerfest in Baltimore last spring, and while the program will contain some novelties, the pièce de résistance will be the prize song, entitled "Das Deutsche Volkslied," by Saar. The society will be assisted by Miss Edith Bodine, soprano; Miss Clara Kloborg, violinist; Paul Volkmann and H. Heyl, tenors; Carl Schachner, baritone, and William Kuntze and F. Rees, basses, and the Philadelphia Orchestra. Prof. L. Koennenich, the director of the Young Maennerchor, will direct the society.

The Philadelphia season of the Kneisel Quartet will begin on Monday, November 9, and will consist of five Monday afternoon concerts, the other dates being December 14, January 4, February 1 and February 29. The artists who will assist are Mrs. Thomas Tappen, Harold Bauer and H. Gebhard.

The Mendelssohn Club has begun rehearsing. Dr. Gilchrist, the director, says that at no time has the club been in better shape to take up its work. A number of new and beautiful part songs are being studied.

There is a chorus for women's voices by a local composer, Frank Cauffman, entitled "The Voice of Spring," which has an obligato part for two French horns and a great eight part chorus by Mendelssohn, entitled "Man Is Mortal." This is written for two choirs, male and female, which alternate for a time and finally combine forces. It is the kind of chorus in which the Mendelssohn Club may be said to excel, being unaccompanied, and calling for great precision in attack and shading. There are many other choruses in the course of preparation, which will be mentioned in a later issue, but it is safe to say that the patrons of the club can look forward to some exceptional work on the part of the club during the season of 1903-4.

W. W. H.

Oley Speaks as a Composer.

OLEY SPEAKS, the basso, has returned to New York from his vacation, with the prospect before him of having the most successful season of his career. Although Mr. Speaks, who by the way is bass soloist of St. Thomas', one of the most desirable church positions in New York, is best known to fame as a singer, his work as a composer has met with favor everywhere. During the summer Mr. Speaks composed five songs, which have been published by the John Church Company. They are: "For You, Dear Heart," "A Night in June," "Summertime's Song," "Out in the Blossoms," and a sacred song, "My God and Father, While I Stray."

MELBA IN MONTREAL.

A VISITOR at the Melba concert in Montreal on the night of October 13 writes to THE MUSICAL COURIER as follows: "The entertainment was a complete frost. The ground floor, where the most expensive seats of the house are, had perhaps between 200 and 300 people, most of them deadheads. I had one seat, and was offered two, but occupied three—one for myself, one for my hat and one for my coat. The balcony was well filled, but they were only dollar customers. The reason perhaps that this was a failure is that the Patti concerts have been boomed ahead for the last six months, and the Coldstream Guards Band has been here for three concerts and is coming again. As for the show itself, Melba brought down the house with her staccato passages from the Mad Scene in 'Lucia,' which she has probably now sung 18,000 times. She put the flute out of business in tone quality as well as in execution. The other songs were the usual dry and bony ones. She has a baritone, Gilibert, who is a finished vocal artist, and who has a musical voice and fine delivery and knows how to sing; for he was the only one in the church from whom the audience insisted upon an encore. Melba looks younger than ever, and she has her hair fixed up in the new style, 'à la Boston.'"

If this is not exactly a musical criticism, reading more like the average criticism that we read in the daily papers, it probably covers the truth nearer. Unquestionably the Montreal papers have given her the usual puffs, and that sends her forward to some other frosts; but all this has nothing whatever to do with what the Australian papers have said about Madame Melba. If she thinks it advisable not to pay any attention to such matters it is a matter which concerns her.

A Lankow Pupil Wins Laurels.

A NOTHER pupil of Mme. Anna Lankow has won a triumph for herself and her teacher's method. Miss Blanch Ullman has filled a number of successful engagements in the West. The following report refers to a concert at Fond du Lac, Wis.:

It seemed exceedingly pleasant and natural to have Miss Ullman appear upon the platform of the Congregational Church, and she was warmly greeted by her host of friends in the audience. With the first notes of Thomas' "Connais tu le Pays," her interested hearers discovered that her voice had lost none of the sweet and sympathetic qualities which so largely constituted her charm in past years, and as the program progressed they discovered the new powers that had been attained in the past two years of study.

In connection with the first number, Miss Ullman sang several German selections from Grieg, Mendelssohn and Bohm at her first appearance, and later she favored her hearers with MacDowell's "Thy Beaming Eyes," Hawley's "Rose Fable," Altitzen's "Since We Parted" and German's "Who'll Buy My Lavender?" The selections differed sufficiently in character to show the range, volume and clearness of her voice, which, with its wonderful liquid sweetness, makes it such as one seldom hears.

The last number on the regular program was, from a technical and professional standpoint, the best of the evening, though perhaps to some of the untrained hearers the simple ballads were equally as pleasing. This was Mascheroni's "Ave Maria," with violin obligato. As the notes of this impressive composition swelled with such ease from the throat of the singer, and rang through the church with such vibrant power and sweetness, the audience was fully conscious that they were listening to a wonderful singer, and there was a moment of hushed silence before the thunder of applause broke forth. Miss Ullman responded to the persistent demand with an encore—The Evening Commonwealth, Fond du Lac, Wis.

Maconda and the Philadelphia Orchestra.

MADAME MACONDA, who is one of the greatest of American sopranos, will appear as soloist at the second public rehearsal and second symphony concert in the Philadelphia Orchestra series this year. She will sing an aria from Massenet's fairy opera, "Esclarmonde," a work new to this country. Her other number will be the fascinating Bell Song from "Lakmé." The soprano will sing both her numbers with orchestral accompaniment.

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CINCINNATI, October 17, 1903.

ONE of the many interesting numbers to be heard on the musical program for the College of Music dedication exercises will be Signor Albino Gorno's "Ave Maria." This was the prize composition at the Milan Musical Exposition in 1881. It is a duet for soprano and contralto in canon form, and will be performed with the college orchestra, organ and harp. The dedication of the new Odeon will take place Saturday, October 31.

Hans Seitz is preparing for a "Volkslied" evening, to take place early in the season at the new Odeon. Folk songs of all the nations, including the German, English, Irish, Scotch, Russia, Spain, &c., will be sung. Mr. Seitz will also give an evening of ballads, assisted by Dr. Elsenheimer, later.

The College of Music string orchestra and ladies' chorus held rehearsals last week, and both Mr. Marien and Mr. Van der Berg are highly pleased with the talent in each organization.

The musical service at the First Presbyterian Church, announced to take place tonight under the direction of Frederick J. Hoffmann, has been postponed until next Sunday evening, October 25, the indisposition of one of the soloists being the unavoidable cause of the postponement.

Dr. Nicholas J. Elsenheimer will be the pianist at the first chamber concert of the series to be given by the Marien String Quartet, November 10.

Mrs. William McAlpin has returned from a two months' sojourn at Gloucester Point, Mass., and is thoroughly invigorated for an artistic season's work, a large part of which will be devoted to the cultivation of grand opera. She announces that voices will be tried for membership to the Opera Club at the studio, 530 East Fourth street, on Monday, October 12; Wednesday, October 14, and Saturday, October 17, from 1 to 2 p. m.

The Advanced Club met at Mrs. C. H. Domhoff's residence, on Hamilton avenue, Monday afternoon. The musical program was rendered by Miss Estelle Krippner and Miss Ada Belle Vickers. Miss Krippner sang "An Echo Song" and "Bonnie Sweet Bessie." Miss Vickers rendered "Liebestraum," by Liszt; "Staccato Caprice," by Vogrich, and "Des Abends," by Schumann.

A pretty little opera in one act, entitled "The Minuet," by P. A. Tirindelli, is being composed especially for the operatic department of the Cincinnati Conservatory of

Music, and it will be given at the close of the year. The other numbers already decided upon will be parts of "Othello" and "Romeo and Juliet." There will be a full orchestra and chorus used in all the presentations. Mr. Tirindelli will be the director, and Miss Gores is in charge of the class.

Miss Mary Rinearson, daughter of W. C. Rinearson, of the Q. and C., has returned home to remain during the winter, obliged to relinquish her enviable position as soloist in the Brooklyn (N. Y.) church in order to fully regain strength for her long musical course abroad with Marchesi. She returned last week from abroad, whither she went in June with a party of Gotham friends.

John O'Donnell, tenor, has been engaged to sing the solos in Handel's "Messiah" at Lexington, Ky. The performance will be given the last week in November. Oscar Ehrgott is the director.

Adolph H. Stadermann, organist and director of the choir of Sacred Heart Church, is looking for a solo tenor to succeed F. Joseph Egbers, who has resigned for business reasons. The choir consists of a quartet and chorus of thirty-four voices.

Mrs. Nina Pugh Smith, contralto, sang at Dayton, Ohio, last week with the Whitcomb Riley Company, producing an impression by her art.

Blanche Berndt Mehaffey, soprano, will tour with the Hahn Festival Orchestra as soloist. The first trip will be through Ohio.

The first musical service of the season at the First Presbyterian Church, on East Fourth street, will be held on next Sunday night, October 18. Frederick J. Hoffmann, the organist and choirmaster, has arranged a program which is replete with interest, and includes six special chorus numbers, the solo parts being taken by the church quartet, Misses Sutton and Chapman and Messrs. Evans and Christina. Charles K. Sayre, 'cellist, will also assist with two solo numbers.

The Marien String Quartet will begin rehearsals next week, and the first of its three chamber concerts will be given next month. George Hammer, a member of José Marien's violin class, has been added to the quartet, whose personnel otherwise remains the same as last year, i. e., José Marien, first violin; Rein Dyksterhuis, second violin, and Signor Lino Mattioli, violoncello; Mr. Hammer will be seen at the viola stand.

Hans Seitz has about completed an interesting book on vocal expression, which will soon be published. Mr. Seitz demonstrates the necessity of vocal expression in ballads, oratorios, opera and folksong, and how they should be performed. Such a book should be invaluable to the student of local music.

The elementary (sight singing) classes will be organized at the College of Music this week by Mr. Gantvoort. The elementary classes are a feature of the college, and are one of the many free advantages which are afforded the students by reason of the Springer endowment.

Carl M. Gantvoort, who will be remembered by many especially for his splendid work with the Chester Park Opera Company last summer, will be the soloist with the John C. Weber Band during its two weeks' engagement at Lexington, Ky.

Mrs. Gisela L. Weber, violinist, and Ernest W. Hale, pianist, are preparing for one of the early faculty concerts of the College of Music.

Reisenauer has been engaged as one of the Symphony soloists. J. A. HOMAN.

Agostino Carbone.

THIS successful voice builder is now settled at 240 Fifth avenue, where he has a fine studio. Here he is devoting himself to teaching, and has in his classes a number of very promising pupils. A recent issue of "Who's Who in America" gives this biographical sketch of Mr. Carbone:

"Agostino Carbone, vocal teacher, late vocal artist, Metropolitan Grand Opera, New York. Born, Genoa, Italy, May 19, 1856; educated Conservatory of Music, Genoa, and completed his vocal studies under the instruction of the famous tenor, Mulvezzi. Engaged at grand opera houses, Paris, London, St. Petersburg, Lisbon, &c. Came to United States first time season 1881-2, engaged with Strakosch's Italian Opera Company; was also member of Gerster's and Campanini's Operatic Concert companies, later with Abbey & Grau, grand opera companies, during seasons of 1887-8, 1890-1, 1891-2, 1894-5, 1895-6, 1896-7, 1898-9 and 1900. In Italy he was selected by the foremost operatic composers to create leading roles in many operas; distinguished in New York as singer, and now as vocal teacher."

Mr. Carbone has sent out a pamphlet containing press notices and his thesis on "Voice Production."

Madame Schumann-Heink's Economical Aunt.

THAT Madame Schumann-Heink, the famous contralto, who is to appear as a soloist twice with the Philadelphia Orchestra this season, comes of thoroughly practical stock is evidenced by a little story which the good natured German prima donna delights to tell once in a while. She had an aunt who was noted for her economical house-keeping. One day this aunt took a dose of poison, mistaking it for medicine, and when she discovered her error quickly called her maid to bring the whites of two eggs. Although suffering considerable pain and in immediate danger, she stopped the frightened domestic to add, "Don't forget to save the yokes; they will do for custard."



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Mr. Harper's recital was an evening of delight.—*Herald.*

Mr. Harper has a truly remarkable compass.—*World.*

Mr. Harper's recital was one of the few successful ones.—*Musical Courier.*

Mr. Harper's technique was faultless.—*Press.*

Mr. Harper is the best "Messiah" basso that has appeared here in years.—*New York Press.*

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Voice Training versus the French Language.

THE reviewer of the proceedings at the recent Worcester Festival for the Boston Herald quoted some excellent authority to the effect that no one should go to Paris for vocal study until the art of singing had first been mastered.

The Herald's reviewer was presumably Philip Hale, the eminent critic, littérateur and historical expert, although the paper itself gives no authority for this presumption, for no name is attached to the correspondence. In the columns of no other paper or magazine where the work of this admirable and famous writer has appeared, for many years now, can be found an instance where his work has not been identified through his accompanying signature.

Not to attach the name of such an authority in his specialty as is Mr. Hale, because he may be upon the regular staff of the paper, is a provincialism that belongs with the editorial "we" and "our" of former days.

In a critical review it is due the intelligent and progressive reader that the name of the writer be attached to his work in order that its real value as to its sound judgment or its worthless opinion may be realized through the professional standing the author has gained before a critical public. But this is a subject for future discussion, so let's return to the matter of voice training in conjunction with the use of the French language.

The Herald's reviewer was induced to utter the quotation regarding vocal study in Paris because of the vocal demonstrations of Mr. Van Hoose, the tenor, who through his recent experience in Paris with the processes in vogue there has, to quote the Herald's reviewer, "thereby acquired a nasal quality as though he were singing through a mask," the critic remarking also upon the other qualifications he has for a high career, and hoping that he will not be turned aside by "listening to the persuasive voices of false guides."

Now, my readers, let us critically review the subject and see if it cannot be made clear why it is dangerous for the student to employ the French tongue until through a normal process of cultivation the voice is correctly and firmly placed in the front mouth and correspondingly built up to its maximum power and facility.

The trouble is that the process employed in speaking French and that demanded in the fundamental training of the voice for singing purposes are wide apart and incompatible with each other. For instance, you go to the French diction teacher and you are told at once that English, German, Spanish and Italian sounds are produced from the throat and chest, but that French sounds must be formed flat on the tip of the tongue, and that all phrases must be practiced with closed teeth. In contradiction, however, you are also told to pronounce certain vowels at the back of the mouth. Can there be any efforts more antagonistic to the demands of correct emission of the singing voice than both of these injunctions imply? To attempt to form sounds upon the tip of the tongue with the teeth closed is to entirely dispense with the necessary cavity of the front mouth within which, only, when the jaw is opened wide and the tongue properly adjusted, can correct acoustics be obtained for the singing effort.

To attempt to pronounce in the back of the mouth is to direct the column of air toward the sound producing locality, instead of finding a focus of vibration on the hard palate, thereby destroying all normal efforts of tone production, taxing the apparatus, destroying its tone quality and burdening it with erratic effort that inevitably will result in premature loss of voice. When the jaws are even partially closed, the vibrations that should collect and reflect in the front mouth are obliged in a great degree to pass up the pharynx into the posterior nares and escape

through the nasal passages, a totally erroneous effort that brings abnormal results. The nose was never intended as an exit partially or wholly, for either speech or song. Its normal function as regards breath is to conduct air to the lungs, not to aid in the least in an effort to emit it. Then there are the nasals. The best French authorities in diction tell us that nasal sounds are merely modified, but not pronounced by the nose. Nevertheless the great majority of even the best French artists prolong most of the nasals in their singing.

Among the French singers I can recall the efforts of but one where the nasal twang is not prominent, and too often obnoxious, to the critical ear, and that is in the case of that superb artist, Plançon.

As regards the American and English singers who affect the French tongue in their vocal efforts, it is simply depressing to have to endure the nasal twang that burdens the misconceived and mutilated foreign diction with which they struggle. I could repeat the names of a number of American singers who while they use English or Italian words sing most creditably, but as soon as they attempt French they immediately relapse into the nasal twang, out of which unfortunate vocal degradation they are unable to rise during the rest of the performance, whatever diction may afterward be employed. The reason for this is that through the misconceived use of the French tongue the column of air is directed into the posterior nares and the abnormal at once is instituted.

Then again these same authorities will say to you that "when you sing you must bring the voice forward." But who does it? Not one in thousands. If the diction teacher demands that this distinction should exist, the voice trainer fails to accomplish it with the pupil.

Take, for instance, the two prominent tenors Alvarez and Saleza, who of course speak French correctly.

Now, both of these famous artists sing to a great degree in their nose, an effort that causes the column of air to deflect from its focal point, with the effect that the throat is complicated and we have a combination of nose and throat efforts that bring a train of corrupt vocal demonstrations, with the attendant evil of false intonation and the forcing of the voice to its detriment.

If Alvarez and Saleza had been taught by a competent voice trainer using Italian or English diction, discarding French entirely during the course of study, we should now, undoubtedly, have upon the stage two vocalists of merit, instead of two singers of discreditable vocal ability, although artists of distinction in other respects.

What has the Conservatory at Paris done during the past score of years or more toward elevating the vocal art through correct fundamental training of the voice? It has had material in plenty, and to spare, at hand to mold into vocal artists, but it has failed to produce even a few creditable vocalists.

This deficiency has existed to the extent that the examining committees have had of late to speak in derogatory terms of the results obtained in the vocal department of the Conservatory, while in the instrumental classes and those of composition a most satisfactory showing has been made.

And how about the multiplicity of students who have gone from this country to Paris to study the vocal art; how many have succeeded in acquiring this difficult art?

I know of none who has returned with a correctly placed voice and a normal command of the vocal apparatus.

On the contrary, I know of scores who have returned in a debilitated vocal condition after an experience with the teachers in Paris that forbids any hope of a public

career. Time and money had been squandered and health impaired.

Each season in my professional work I come in contact with these victims of the French method, that vulgar fallacy known as the "dans le masque," so generally employed abroad (and, I regret to say, at home as well) that it has become little less than a "fad" nowadays, under which baleful influence no student has ever succeeded in becoming a concert singer, because it is an impossibility. Neither has any student who has seriously and energetically pursued this process ever escaped the vocal and physical disability following its practices. It is responsible for most of the cases of catarrh among its dupes. It cannot, however, be claimed that the French language alone is responsible for this vulgar and debilitating process. To the best of my knowledge, François Wartel, an attaché of the Paris Conservatory, was its originator and instigator some thirty or forty years ago, since which time this form of voice butchery has increased to most alarming proportions and proved the downfall of the vocal powers of innumerable ambitious and hopeful students.

The trouble with the French language is that two different actions of the articulating processes are demanded, respectively, in speaking and singing. It cannot be denied that this distinction is happily made sometimes, but very rarely. It is for this reason that I believe French to be a most unfortunate tongue for the vocal student to deal with in the attempt to cultivate the voice for singing.

A former teacher of mine who was a wonderful linguist, fluent in many modern languages, a fine Greek and Latin scholar, a splendid singer besides, and who spoke French with the finest Parisian accent, used to say that "when one sang in French they should make it more like Italian." The famous basso Carl Formes also told me the same thing.

With these antagonisms to deal with, does it not seem best to avoid using French diction until the student is well grounded in the full, free, forward, open jaw process of voice emission, after which accomplishment there will be little danger of relapsing into the closed jaw, restricted action and nasal location identical with the articulating processes that govern the French language when it is spoken.

These facts considered, it occurs to me that the correspondent of the Boston Herald has given Mr. Van Hoose some kindly advice, and he should profit by it in the pursuit of his profession.

WARREN DAVENPORT.

An American Work.

AT the last of Fritz Schell's symphony concerts in San Francisco there was produced Dr. H. J. Stewart's incidental music for Louis Robertson's drama, "Montezuma." Commenting on the composition, the San Francisco Argonaut says:

The prelude, "Darkness and Dawn," can easily take rank beside the "Hymn to the Sun," from Mascagni's "Iris." The Intermezzo is a charming bit, with a lilting melody that tells a story of love not to be mistaken. The third part, the Valse Lente, is sparkling with its delightful rhythmic measures. Ringing forcefulness and a melodic majesty characterize the march, which concludes the suite, but in the play announces the entrance of sovereign and court. The presentation of this music was something of a revelation to those in the audience who had no idea of the merit of the entertainments at the Bohemian jinks in the redwoods. After hearing it, it is easy to understand why old members, no longer resident in California, cross continent or ocean to be present at the jinks. The music of "Montezuma" will unquestionably be heard in the East before long.

Carlos Curti's Compositions.

CARLOS CURTI, who some years ago brought to this country the famous Spanish Students and the Mexican Typical Orchestra, both of which he conducted, is at present in New York. He has recently composed an intermezzo for orchestra, and also arranged it for piano. Señor Curti is looking over the field with the idea of again bringing the Spanish Students to the United States.



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MUSIC IN SCRANTON.

SCRANTON, Pa., October 14, 1903.

M

ME. SHANNA CUMMING, soprano; Mme. Isabelle Bouton, contralto; Gwilym Miles, baritone, and Theodore Van York, tenor, have been engaged to give a concert at the Armory, Scranton, Pa., on November 2, under the management of John M. Edwards, secretary of the Scranton Oratorio Society. The pianist is to be Miss Richmond, and the program will include operatic numbers, oratorio selections and English songs.

The Scranton Oratorio Society are working on the "Elijah," which they intend to produce at the Thirteenth Regiment Armory in January next. After the performance of this work the society will take up "The Seasons." Conductor John T. Watkins is highly pleased with the progress of the society, and it is expected shortly that the membership list will be closed.

The personnel of the Oratorio Society is made up of the following:

Abrams, Thomas.	Devall, Anna.
Abrams, Mrs. Thomas.	Donnelly, Julia.
Acker, Harry.	Doyle, James.
Allen, John.	Edwards, John M.
Arigone, Rose.	Elias, Thomas.
Baas, Mrs. Jacob.	Ellis, Mary.
Battin, Harold.	Evans, Roger.
Beck, Frank.	Evans, Richard, Jr.
Beck, Mrs. Frank.	Evans, John.
Beddoe, George.	Evans, Harry.
Beddoe, Ruth.	Evans, Tallie M.
Benson, Mrs. H. A.	Evans, Mary A.
Bevan, Mrs. Morgan.	Evans, Miriam.
Bevan, Morgan.	Evans, W. D.
Beynon, David.	Evans, Mae M.
Beynon, Mrs. David.	Evans, Margaret.
Beynon, Myfanwy.	Eynon, Benjamin.
Blackwood, Harvey.	Fahrenholt, Violet M.
Bower, L. L.	Ferguson, John J.
Bower, Mrs. L. L.	Forham, Josephine.
Bradburn, William.	Francis, George.
Bristley, Jessie.	Gerrity, Margaret.
Browning, Carrie.	Gibbons, Genevieve.
Brundage, Mrs. Elizabeth.	Gibbons, Katherine De S.
Bunnell, W. M.	Gibbs, Margaret.
Butler, Mrs. A. N.	Hall, Burt.
Cawley, Mary.	Hallstead, Mrs. John S.
Carter, L. P.	Harris, J. M.
Clearwater, Mrs. Minnie.	Harris, William.
Davis, Anna.	Harvey, Mrs. W. A.
Davis, Lewis.	Hawkins, Morgan.
Davis, Mendie.	Hayes, J. J.
Davis, Albert.	Heckel, Mrs. James.
Davis, Joseph L.	Henry, James A.
Davis, E. Barry.	Hewitt, Mrs. William.
Davis, Laura.	Hine, Beulah.
Davis, Rebecca.	Hoskins, William.
Dawson, Agnes.	Hoskins, Lydia.
De Pue, Maude.	Howell, Mrs. L. A.
De Witt, Dr. George.	Howell, Olwen.

Hughes, Margaret.	Owens, David.
Hughes, D. E.	Owens, Sidney.
Hunter, Mrs. W. P.	Patten, Jennie.
James, John R.	Payton, Mrs. James.
James, Mrs. John R.	Penney, Charles.
James, Mrs. Thomas D.	Phillips, William G.
Jenkins, Dr. D. H.	Powell, John.
Jenkins, Gwilym.	Powell, Mrs. E. L.
Jones, Edith W.	Price, Carrie.
Jones, Frank.	Prichard, David.
Jones, John B.	Peterson, Mrs. Edith.
Jones, John W.	Quinn, P. J.
Jones, Margaret.	Rafter, Josephine.
Jones, William E.	Rafter, Laura.
Jones, Willis G.	Reardon, Nell.
Jones, Walter.	Reese, Mrs. J. W.
Jones, Mrs. O. E.	Reese, W. E.
Jones, Mrs. Randolph.	Reese, Mrs. Edwin.
Jones, Mrs. B. O.	Reynolds, Lillian.
Jones Isidore.	Reynolds, Margaret.
Joseph, Agnes.	Richmond, Florence.
Joseph, E. S.	Roberts, T. F.
Judge, Bridget.	Roche, Mrs. John C.
Kann, Irene.	Rowan, Nellie.
Kauffman, Jennie.	Savage, John.
Keller, Joseph.	Scanlon, Anna.
Kelly, Mary E.	Scanlon, Nora.
La Bar, Charles.	Seamans, Alberta.
La Bar, Mrs. Charles.	Sheninger, Frank.
Lavelle, Bridget.	Shields, Mrs. Llewellyn.
Leonard, W. T.	Smith, L. A.
Leonard, Mrs. M. J.	Smith, Mrs. Jessie.
Lewis, Edward H.	Snow, Matthew.
Lewis, Elizabeth.	Softley, Fred.
Lewis, Jenkin.	Skinner, Charlotte.
Lewis, Luther.	Snow, Elizabeth.
Lewis, Reese.	Spencer, Mrs. Dr.
Lewsey, Mrs. C. S.	Stanton, R. B.
Lightner, Mabel.	Stephens, Thomas.
Lloyd, Elizabeth G.	Stone, Edna.
Lohman, Louise.	Struppler, Mrs. P. F.
Ludwig, Freda.	Thomas, Arthur.
Maghran, Hannah.	Thomas, H. G.
Manchester, Edwin R.	Thomas, Estella.
Mangan, Catherine.	Thomas, Helen.
Mattes, Charles C.	Thomas, H. A.
Matthews, Lillian.	Thomas, J. R.
Matthews, Martha.	Thomas, M. J.
Marwick, Nellie.	Thomas, Sara.
McCawley, Mrs. James.	Thomas, Thomas D.
McCormick, Robert.	Thomas, T. R.
McGee, Gertrude.	Thomas, Thomas.
McTighe, Mary.	Thomas, William.
Meyers, William.	Truesdell, E. N.
Moran, Frank.	Tubbs, J. F.
Morris, Gertrude.	Vizzard, Mrs. William J.
Nyman, Mary C.	Von Miller, Mrs. John.
O'Boyle, Celia.	Wakelee, F. G.
O'Brien, Mrs. Joseph.	Walsh, Harry.
O'Malley, Owen F.	Walsh, Kittie.
O'Malley, Annie.	Walsh, Mrs. Thomas C.
Oliver, J. Hayden.	Warg, C. A.
Osborne, Lillian.	Warren, Philip.

Watkins, Anna.
Watkins, Edith.
Watkins, Gertrude.
Watkins, J. E.
Watkins, J. T.
Watkins, Mrs. J. T.
Watkins, Richard.
Watkins, T. W.
Watkins, W. W.
Werkeiser, Alice.
Wilkins, Florence.

Williams, Daniel.
Williams, David.
Williams, Frank.
Williams, John R.
Williams, Mrs. M. J. B.
Wincke, J. C.
Wolf, Howard.
Wrightnour, Ada.
Wrightnour, Eva.
Wrightnour, Mrs. J. S.
Williams, Martha.

At the last meeting of the board the following singers passed the examination and are now regular members of the Oratorio Society:

Miss Margaret Jones.	Dan Williams.
Miss Elizabeth Lewis.	Frank Jones.
Mrs. John R. Williams.	Thomas D. Thomas.
Mrs. M. Vernoy.	James Loftus.
Mrs. David Spencer.	Thomas W. Jones.
Miss Bessie Prichard.	Ebenezer Evans.
Miss Helen Russell.	Luther Lewis.
Mrs. W. H. Logan.	Charles La Bar.

Good Music in Dowie's Zion.

WHATEVER the enemies of Dowie may say, the hymns sung by the Zion City choir will appeal to all lovers of good church music. There is no claptrap or Moody and Sankey twaddle among the musical selections for the New York services. For this reason the singing and the music of this strange religious crusade are bound to win respect. The hymns which the Dowie choristers sing include some of the best in the hymnal of the Protestant Episcopal church and earlier Lutheran hymn books. "How Beauteous Are Their Feet" is sung to a noble setting from Johann Sebastian Bach. The tune set for "Come, Sing With Holy Gladness" is an arrangement from Handel's patriotic hymn, "O du mein Heiss Verlangen." Luther's "Judgment" hymn and the old Lutheran chorale "A Mighty Fortress Is Our God" are in the collection. So are the standard tunes, "Duke Street," "Silver Street," "Geneva," written by John Cole in 1800; "Webb," "Wesley," written by Lowell Mason in 1830; "Coronation," "Lenox," and a number of others that have influenced millions in their worship of the Creator.

Madame Thomason's Morristown Class.

MME. BERTA GROSSE-THOMASON'S Morristown (N. J.) class held its first musical meeting at the residence of Mrs. Herman Behr. Two daughters of the hostess, who are pupils of Madame Thomason, assisted in the following program:

Polonaise, A major.....	Chopin
Evening Song.....	Margaret Behr.
Mit Sang und Klang.....	Löwe
The Little Coquette.....	Hope Warren.
Impromptu.....	Lichner
Nocturne.....	Dorothy Dennis and Gertrude Behr.
Novelette.....	Klein
	Dorothy Dennis.
	Arensky
	Katharine H. Brooks.
	Tchaikowsky
	MacDowell
	Margaret Behr.

Mme. von Klenner.

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STRAUSS' "Also Sprach Zarathustra" was produced recently in Riga, Russia, with overwhelming success.

"Tristan and Isolde" was sung at the Hanover Opera a fortnight ago.

"Philenor," an opera by Prof. Carl Sombron that met with a favorable reception in Strassburg last season, will be produced there again this winter.

The Leipsic fund for a Wagner monument has now reached the sum of 40,000 marks (\$10,000).

There is a project on foot to give annual music festivals in Hanover.

Felix Mottl has written to the Frankfurter Zeitung a letter regarding his wife's retirement from the Carlsruhe Theatre, which he declares was "in compliance with his personal wishes, as he did not desire her to be exposed to the vicissitudes of theatrical life during his absence. Frau Mottl has not lost her voice, as she will prove as soon as she has an opportunity."

Schwerin.—Thuille's "Lobentanz" was performed for the first time September 27 at the Court Theatre with brilliant success. The leading roles were filled by Herr Lang and Frl. Abendroth. Stage Manager Gura had done his work admirably, and much of the success is due to him.

A report of the German music publication trade for 1902 has just been issued. It shows a total for instrumental music of 7,383 works, of which 514 are for orchestra, 822 for string instruments, 276 for wind instruments, 3,574 for pianos, 181 for organs, 136 for the harmonium and 2 for the pedal piano. The vocal music comprises 74,730 works, of which 115 are operas or operettas. Add to this 324 books on music and 53 musical journals.

Bremen.—The Philharmonic Society will give a cyclus of seventeen grand orchestral concerts and three chamber music evenings. For the former, Director Panzner an-

nounces R. Strauss' "Don Quixote"; Bruckner, Symphony No. 3; Elgar, "London Life"; Schillings, "Meergruss"; Pfitzner, "Festival at Solhaug"; Brohe, "Odysseus" and choral works; Bach, Cantata; Haydn, "Creation"; Brahms, "German Requiem"; Berlioz, "Damnation of Faust." One of the chamber music evenings will be devoted to Brahms, and at it Richard Mühlfeld will assist.

London.—Frau Elsa Mathis delivered a series of lectures on Robert Franz, Chopin and Mendelssohn, with musical illustrations by Frl. Marie. These were so successful that she is invited to continue her lectures during the coming season, when she will treat of Bach and Schumann.

Stuttgart.—Mozart's "Don Giovanni" was given lately under Pohl's direction in its original form, with the Italian text, and produced a great effect. The decorations and costumes displayed great taste.

Geneva.—The committee of subscription concerts has published its programs for the season commencing November 7. The first concert is devoted to Haydn; Concert II to old French music, Lully, Rameau, &c.; III to Mozart, IV to Beethoven, V to Mendelssohn, Schumann, &c., VI to Russian and Scandinavian music, VII to modern French music, VIII to Swiss composers, IX to Bohemian and Austrian composers, X to modern German music.

The theatre in the Josephstadt suburb of Vienna is arranging for a series of afternoon performances of fairy tale pieces, intended for the young. The first performance will be of the old tale "Rübezahl," by Karl Skraup, music by Bertrand Sanger.

On October 1 the Vienna Opera produced "Mignon," with Mmes. Kurz and Forst and Messrs. Schrodter, Felix, Nerd and others.

Shakespeare's "Midsummernight's Dream," with Mendelssohn's music, was given for the first time at the Emperor's Jubilee Theatre, Vienna, October 1.

Budapest.—Frl. Ilonka Szezyer appeared lately in a performance of "Mlle. Nitouche" with great success, with Matthias Feld in the role of Floridor. Frl. Giza Gerzely, of the Klausenburg Opera, also appeared in one of the summer theatres. She is a clear soprano, and is admirable in French operetta.

Paul Landormy will this coming winter give in the Salle Pleyel, Paris, a series of interesting historical concerts, the chief attraction being German music, from Beethoven to Wagner.

Ernest van Dyck has been named by the President of the French Republic a knight of the Legion of Honor, and Capellmeister Mahler received from the German Emperor during his visit to Vienna the Crown order of the third class.

Munich.—F. Weingartner announces for his series of twelve evenings Bach's "Brandenburg Concerto," concerto for two violins; Beethoven's Third, Fifth and Ninth symphonies, and overture of "Prometheus"; Berlioz's "Harold" and "Symphonie Fantastique"; Brahms' Second Symphony; Dohnanyi, D minor Symphony (for the first time); Elgar, Variations; Handel, Concerto for two wind orchestras (first time); Haydn, "Oxford" Symphony; Lampe, "Trag. Tongedicht" (first time); Liszt, "Orpheus," "Mazeppa," E flat major, "Todtentanz," Adagio from Beethoven's B flat major Trio; Mendelssohn, Overture to "Midsummer Night's Dream"; Pfitzner, Prelude for Ibsen's "Solhaug" (first time); Pohl, Symphony ("Per Aspera ad Astra," first time); Schubert, Symphony in C major; Schumann, "Manfred" overture and Symphony in D minor; Hugo Wolf, "Penthesilea" (for the first time).

Among the artists who will appear are Kubelik, Ysaye, Ritter, Frida Scotti, Professor Reisenauer and Fritz Kreisler.

The Königsberg Singakademie commences its winter performances with Haydn's "Seasons," and will follow with Schumann's "Faust" scenes and Handel's "Samson."

After a long period of neglect, Weber's "Euryanthe" was produced last month at Leipsic. It had not been carefully studied and rehearsed, yet the public followed the music with interest.

The Kaim Orchestra of Munich celebrated its tenth anniversary by a new opera by Hermann Wolf-Ferrari, "Female Curiosity," text from a play of Goldoni.

Nice.—M. Carvalho, director of the Municipal Casino, announces a season of opéra comique and operetta beginning December 1, and a series of symphonic concerts. The season promises to be a brilliant one.

Breitkopf & Härtel have issued the seventh part of their "Concert Handbook," consisting of a catalogue of church music. It contains 3,000 titles of compositions for all kinds of choral performances, with and without instrumental accompaniment, and a catalogue of oratorios, "Passion" music and Masses. The works are arranged accord-

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ing to the church festivals. The work will be an acceptable guide for cantors, school teachers and directors of church music performances.

Augsburg.—The Oratorio Society, conducted by Prof. W. Weber, will give in the coming season Bossi's "Paradise Lost"; the Eighth Symphony (C minor) and the "Te Deum," of Bruckner; Pohl's Symphonic Poem, "Helden-tod und Verklärung," and Bach's B flat minor Mass.

Norman-Neruda will be heard this winter after a long absence from Munich in a chamber music concert with the pianist Pauline Hofmann.

Kreuznach.—Professor Volbach, of Mainz, had a great success in a concert of the Electoral Orchestra with his symphonic poem, "Es waren zwei Königskinder," which he conducted personally. Capellmeister Saum had equal success with R. Strauss' "Don Juan." Frl. Trude Maxworth proved herself an artist of value by her singing of airs from "Freischütz" and "Fidelio."

The Prince Regent of Bavaria congratulated warmly Herr von Possart on the late performances at the Prinz Regent Theatre, and bestowed on him the Commander's Cross of the Order of the Crown.

A string quartet from St. Petersburg will visit Germany this season. It is the quartet of Duke George of Mecklenburg-Strelitz, the leader being Henn Kamensky. The artists were for some time lately in Berlin arranging with Hermann Wolff for three quartet evenings. They played before Joachim, who expressed himself in high terms of praise respecting the performance.

"The Prophet" of Meyerbeer was lately given in Leipzig, with Mme. Schumann-Heink as Fides. A sold out house greeted with the warmest applause the musical and dramatic triumph of this great artist.

Changes have been made in the Gotha Theatre which will enable the management to give the long expected "Nibelungenring," and some changes will be made also in the personnel of the company. The company may play in Coburg till the middle of February before visiting the sister capital of Gotha, depriving Coburg of a spring system.

Ravanello, director of the Arca del Santo of Padua, has presented to the musical Lyceum of Trieste several compositions of Tartini which have never been executed, on condition that they shall not be performed except in the Lyceum.

The Theatre Royal, Parma, opens its season with "Tristan," after which "Oceana," by Smareglia, and Verdi's "Falstaff" will be produced. Probably also a new opera, "I Due Sergenti," by Zamella, director of the Parma Conservatory.

At Udine a lyric drama in three acts, "Sophie Clerval," had a brilliant success. The music by the young composer A. Montico is said to be remarkable, revealing a true artistic temperament.

A new music palace is to be erected in Berlin at a cost of \$900,000. At the head of the undertaking are Prof. Dr. Joachim, Richard Strauss and Siegfried Ochs.

Our countryman, Edgar S. Kelley, was unable to produce his "Aladdin" symphony at the Gala Concert of the Berlin Philharmonie on October 4, but the Wagner fest committee have awarded him a gold commemorative medal.

The German Times tells us that the arrival of American students in Berlin indicates a record breaking "colony"

for the coming season. What it may be for the students in other branches of art we know not; but the catalogues of the various German conservatories of music and high schools for some years past show a steady diminution in the number of American music students, who are awakening to the fact that as good musical instruction can be obtained here at home as in any European city, without the dangers and expenses to which young foreigners are inevitably exposed from their ignorance of the customs of the country they visit.

The new Wagner monument set up lately only adds one more to the list of Berlin's statues to that supreme goddess—Banality. The time has gone by when it was any distinction to a great man to have a statue erected to his memory.—German Times.

Monte Carlo is supposed to be a frivolous place, addicted to pursuits of which Mr. Jerome does not approve. Yet at its classical concerts it becomes serious enough, as the list of works performed proves. Wagner comes first, with 23 works, then follow: Beethoven, 12; Saint-Saëns, 9; Mendelssohn, 5; Mozart, 4; Weber, 4; C. Franck, 4; Berlioz, 3; F. Liszt, 3; Dvorák, 3; Tremisot, 3; Sylvio Lazzari, 3; Schumann, 2; Goldmark, 2; Ed. Lalo, 2; Alf. Bruneau, 2; N. Celega, 2; Joh. Svendsen, 2; Rabaud, 2.

Wagner's "Götterdämmerung" will be given during the coming season at Copenhagen in the Danish language for the first time.

Raphael Verhulst, of Antwerp, has received from the Society for Promoting French Literature the prize for a libretto for opera entitled "Reynaert de Fos," our old friend "Reynard the Fox."

A season of Italian opera will be given during the coming winter at the Park Theatre, Amsterdam, under the direction of M. de Hondt.

Mascagni announces that he will give forty concerts in Norway and Sweden during the winter, and afterward concertize for two months in Germany, beginning with Leipzig. He says he is an orchestral conductor now because he must live and support his family. With publishers he has nothing to do.

The symphonic episode from Boëthe's "Odysseus" entitled "Voyage and Shipwreck," which was played for the first time at Munich under Zumppe's direction, will be given at Hamburg, Berlin, Magdeburg, Mainz, Carlsruhe, Leipzig, Elberfeld and Erfurt. Another episode, "The Lament of Nausicaa," from the same work, will have its first hearing at Munich.

The death is announced of J. J. Masset in his ninety-second year. He was a most versatile artist, being violinist conductor, singer and composer. He wrote several pieces for the violin, sang at the Opéra Comique and La Scala, was conductor at the Variétés, and in 1852 became professor of singing at the Conservatory, where he trained some remarkable pupils. He was born at Liege and died at Bougency.

Venice.—The noted Banda Cittadina gave a Wagner concert in the Piazza San Marco lately in honor of the presence in Venice of Siegfried Wagner. During the concert Herr Wagner made his appearance in the Piazza, and, being at once recognized, created quite a sensation.

Professor Moser's "Life of Joachim" contains a good deal of correspondence between Joachim and Schumann,

Mendelssohn, Brahms and Liszt. He will also publish soon the correspondence, extending over thirty years, of Brahms and Joachim.

The Mendelssohn Prize of 1,600 marks has been awarded at Berlin to Wladyslaw Waghalter, of Warsaw.

Mrs. Clarence Eddy and Miss Amy Fay visited Berlin on the occasion of the Wagner festival.

Lemberg.—Richard Strauss and Gustav Mahler will direct next season in the Philharmonie.

Ada Robinson, an American singer, has been engaged to succeed Mrs. Mottl at the Carlsruhe Opera.

The death of Anton Ruckauf, after years of suffering, was announced on September 22. His lieder, which are among the best of the lyric school, are too little known, and his opera, "Rosenthalerin," although successful elsewhere, has never been given in Vienna.

Frankfort.—After an opening subscription concert, directed by Arthur Nikisch, the Museum Society began its orchestral concerts for the first time under the direction of Siegmund von Hausegger, who was kindly welcomed, but more warmly greeted after the rendering of Beethoven's C minor Symphony. Busoni appeared as the soloist in Beethoven's Piano Concerto, No. 5.

Vienna.—The Hietzinger Music and Choral Society will give this winter a series of five concerts—two for oratorio, three for symphony. At the first concert Handel's oratorio, "Hercules," will be given for the first time in Vienna, under the direction of Josef Retter.

At his recital on October 9 in Berlin, Frederic Lamond played Schumann's "Carnaval," Beethoven's op. 53, Sonata, and smaller miscellaneous numbers.

At the concert of his own compositions in Berlin, on October 10, Victor Bendix produced two symphonies, two short orchestral pieces and several songs with piano accompaniment.

The first Joachim Quartet concert of the new Berlin season took place on October 15.

The new City Theatre of Cologne produced October 8 Gluck's "Iphigenie in Aulis." The audience was not large, and the applause was given to Frau Rusches, the "Gast," Frl. Hofmann and Herrn Liszewski and Gröbke. Wagner was the first modern to pay attention to this music drama; he revised it with a view to increase the theatrical effect, and added a finale to the overture to render it adapted to the concert hall.

The Concert Society, the Conservatory and the Musical Society of Cologne arranged a performance of the "Creation" on the occasion of the erection of a monument at the grave of Wullner, the late head of the conservatory and the Gürzenich concerts. The city orchestra and the Gürzenich concert chorus under Professor Steinbach gave an excellent performance.

A late performance of "Die Meistersinger" at Berlin recalls the fact that the opera was first given there thirty-three years ago. The elder Hülsen, then the intendant, was an anti-Wagnerian, a learned doctor had written a pamphlet to prove that Wagner was mad, and the performance took place amid a scene of disorder.

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"IN London they are out with a new musical paper." How much out?

A WELL known woman writer of Washington recently said: "Men are not fit to be musical critics." It seems that certain New York dailies are read in Washington, after all.

THE 1904 Bayreuth Festival performances will begin on July 22. The repertory is to include two performances of the "Nibelungen" cycle, seven of "Parsifal" and five of "Tannhäuser."

"AT the Vienna Conservatory there were this year 336 applications, of which 257 were accepted." At New York conservatories this year there were several thousand applications, every one of which was accepted.

ON October 18 the New York Times announced the death of Theodor Kirchner, "who died a few days ago in Hamburg." As a matter of fact, Kirchner died on September 17, a circumstance chronicled in THE MUSICAL COURIER's Berlin letter of September 22.

CABLE advices received from England report that Elgar's new oratorio, "The Apostles," produced at Birmingham on October 14, met with "an impressive but hardly demonstrative reception." It seems to us that more could hardly be expected from an oratorio.

THEODOR BERTRAM'S press agent is spreading the report that the basso will be paid \$50,000 for a concert tour in this country next fall. Mr. Bertram's press agent is hibernating rather early this winter, and it might make him savage to wake him up suddenly.

JULIAN EDWARDS, the composer, came back from Europe last week. Asked about the chances of American productions in London, Mr. Edwards said to the newspaper reporters: "The critics are prejudiced, but the people like American works." After all, the only difference between London and New York seems to be merely a matter of miles.

THE influence of the composer Perosi in Rome is making itself felt in the form of a decree already prepared by the Pope, and soon to be sent to all the Catholic churches of the world. This decree praises the simplicity of the Gregorian chant, and provides for the banishment from the churches of all operatic and profane compositions. It is a reform for which the Pope and Perosi are sincerely to be thanked.

HARDLY an amateur is unacquainted with the time honored story about Chopin, his "Funeral March" and the skeleton in the painter's studio. The New York Tribune evidently has just heard the anecdote, and with glee spreads it over a column in the issue of last Sunday. There is nothing like enterprise in musical journalism, even though it puts some of the daily newspaper music reporters twenty years behind the times.

MRS. SIMON HARRIS recently read before the Woman's Club, of Portland, Ore., a lecture on "The Jew in the World of Music." Mrs. Harris dwelt on Mendelssohn, Fanny Hensel, Rubinstein, Moscheles, Meyerbeer, Halévy, Offenbach, Bizet, Nikisch, Cowen, Moszkowski, Pachmann, Paganini, Rosenthal, Tausig, Joseffy and Lilli Lehmann. To include in this list the names of Nikisch and Moszkowski is as curious a proceeding as to omit those of Wagner and Goldmark.

"THE latest outcome of the Paris walking craze is the suggestion of Sisal, the head of the National Association of Military Preparation, that all the trumpeters of Paris, military and civilian, march from the capital to Versailles trumpeting unceasingly ten regulation marches. As the French army route between those places is 11 miles and has some stiff hills, this scheme would provide a great test for the lungs." Also for the patience of the inoffensive citizens living along the line of march.



Commentaries on "Parsifal."



MCCURE, PHILLIPS & CO. recently printed an American edition of a small volume published in England called "Letters from a Chinese Official," being an Eastern view of Western civilization. In the introduction to this American edition the writer, the Chinaman, explains that what he states in his letters regarding England has direct application to the United States as well; and he says in this introduction: "Were I an American citizen I should ask myself whether the triumphs gained by my countrymen over matter and space had been secured at the cost of spiritual insight and force; whether their immense achievement in the development of the practical arts had been accompanied by any serious contribution to science, literature and art; whether, in a word, the soul had grown with the body, or was tending to atrophy and decay." And in one of his letters he makes these portentous remarks criticising the average Western man: "The pride, on the one hand, of the support of a particular ethical standard embodied in the life of the society of which he is a member, he is duped on the other by lip worship of an impotent ideal. Abandoned thus to his instinct he is content to do as others do, and, ignoring the interest of the spirit, to devote himself to material ends. He becomes a mere tool, and of such your society is composed. By your works you may be known. Your triumphs in the mechanical arts are the obverse of your failure in all that calls for spiritual insight. Machinery of every kind you can make and use to perfection; but you cannot build a house, or write a poem, or paint a picture. Still less can you worship or aspire. Look at your streets—row upon row of little boxes, one like another, lacking in all that is essential, loaded with all that is superfluous, this is what passes among you for architecture. Your literature is the daily press with its stream of slimy fatuity—anecdotes, puzzles, puns and police court scandal. Your pictures are stories in paint, transcripts of all that is banal, clumsily botched by amateurs, as devoid of tradition as of genius. Your outer sense, as well as your inner, is dead; you are blind and deaf."

This Chinese official, who probably is a man of the stamp of the late Chinese Ambassador, or the present Ambassador, of the Chinese Empire at Washington, is amply endorsed by a letter written to the editor of the New York Times by Ernest Bystrom, which we herewith reproduce:

A PLEA FOR COSIMA WAGNER.

To the Editor of the New York Times:

The acrimony shown in various articles on the reproduction of "Parsifal" in this country is most certainly justified by the indifference of the public at large to those finer moral rights whose observance marks the level of a person's social status. On many occasions and in diverse ways the Americans have shown themselves to be zealous guardians of all that pertains to personal liberty; but, curiously enough, in questions of professional rights they have apparently adopted the doctrines of expediency, essentially proclaiming that might makes right. Not but that similar tendencies to deprive professional people of their legitimate reward exist elsewhere, only to a lesser extent, or possibly only more successfully controlled. We might compare the relative positions of a brainworker, of the inventor, of the composer, of the performer, of the painter, or of the doctor, toward the world to that of a mortgagor to a mortgagee, the output of the former's brain being substituted for the land in the claimant's interest. The original owner is thus entitled to but a curtailed right to what was originally most peculiarly his own, and a tithe of his work or creation must be contributed to the enjoyment of those who, while contented to bury their own talents in the ground, are extremely insistent upon their neighbor's duty. If the greatest good is derived from that which gives the greatest happiness, and the greatest comfort to the greatest number, why not subject some of the other branches of human industry to a like system of taxation? If music has a vast influence on the human race, so have also the railroads. Railroadings as a profession has doubtless been of an incalculable benefit to the human race, but where is the magnate who would not protest against the suggestion that his railroad should be free to all and not tax as quixotic the accusation that he was ungenerous in keeping it exclusively for the enrichment of himself and his stockholders? But in what way do the two cases differ except in the much greater lien that a person necessarily has on the products of his brain than

he would have on the possessions derived from others' labor, seconded by some lucky chance?

Why, then, stigmatize Cosima Wagner as ungenerous because she is faithfully carrying out the conditions imposed upon her by Richard Wagner's will in refusing to have "Parsifal" played elsewhere than in the congenial atmosphere of Bayreuth? Why should Cosima Wagner be thus morally constrained to give her exclusive right to "Parsifal" to a greedy number of individuals who, under the mask of benevolence and with the fallacious pretext that music belongs to the entire human race, intend to extract the greatest number of dollars from an irreflective, fashionable crowd, who, like Pantagruel's sheep, flock, it is true, but care little for what reason? What greater incongruity, however, is conceivable than such an audience at such a performance?

As a rule, the American nation as a body corporate is against encroachments and oppression, as it has demonstrated in its War of Independence, in its freeing of the negro, in its aid to Cuba, and in its protest against the Philippine Islands legislation. Why should it not then take up the cudgels in protecting a helpless woman in guarding her legacy as may best please her, if for no better reason than the fear of having the proud title of "the land of the free, the home of the brave" changed into that of "the land of license"?

Why allow this woman to be pushed, unaided by an openly expressed public opinion, into the law courts? Lawyers and judges are not omnipotent or omniscient, and no right thinking person would consider the cause of justice served if, after a court trial, Cosima Wagner should lose her rights to "Parsifal." We have, alas! daily proofs of how coldly indifferent many persons are to legalized robbery, and indeed of how little the legal profession itself is interested in the rights and wrongs of a case, however willing it may be to indulge, to an extent only limited by the size of the prospective fees, in the play of foils yclept legal practice. Because her loss will be our gain, cannot we then rise to the moral heights requisite for resisting the allurements of a musical sensation and demonstrate sufficient chivalry to aid her in defending her own—without further stress being laid upon her?

ERNEST BYSTROM.

Dobbs Ferry-on-Hudson, N. Y., October 10, 1903.

On the same basis as the foregoing stands that well known and accomplished musical and literary authority, E. I. Prime-Stevenson, who communicates the following letter from Germany to THE MUSICAL COURIER on this same question:

LUBECK, Holstein, October 1, 1903.

Editor Musical Courier:

I beg to express my sense of the justness and completeness with which you have recently treated the topic of the purposed production in New York next winter of "Parsifal," in the only comprehensive and clear statement of the general ethical considerations involved, and especially of the plain elementary commercial ethics of the matter that I have read. First and last, these aspects do not admit of much dilution; however, the American press in general may just now find it convenient to juggle with them. The amiable purveyance of one friend or another in New York has brought to me lately more or less of what, from the first notion of the affair, has been printed on the topic. I have read with amusement (if one has a right to be amused at trickery with feelings and at slights to universal principles—not by any means merely to state æsthetic sentimentalism or business notions today outworn) some of the opinions put forth. Most of them sound like what Hamlet calls "wild and whirling words." Of course, so long as review and criticism of art and letters are the servants of advertising interests, as they are in the United States (and elsewhere, unluckily), one must not expect too much straightforwardness from those concerned. But, really, what lately I have seen of the discussion is wonderfully like the good old stage habit of never looking toward just the quarter of the scene where the most important matters may be going forward. I have no special admiration for Bayreuth as it is today; indeed, if one relishes Wagner at all he is better served elsewhere in Germany, as the best elements of musical Germany are fully aware. But business morality and art morality sometimes (in fact, pretty often) are the same thing; exactly as business sense and æsthetic sentiment generally are not quite the same. Of this "Parsifal" project a vast deal seems to be written directly to confuse the ideas of Americans as to these truths, or at least to give them a chance to excuse the confusion if "Parsifal" be well given, and shall be what New York will accept as a success. Probably, however, all



New York cannot, with all its energy, wholly dismiss Wagner's ideas, directions, legal arrangements, the legal and other attitude of his heirs, and the Sixth Commandment together, without some internal qualms—possibly further open dissent. *THE MUSICAL COURIER* has certainly put the moral and the art of the matter sharply and timely before those concerned on one side or the other, whether its statements carry practical results and the views of the majority or not.

Faithfully yours,

E. I. PRIME-STEVENS.

Mr. Stevenson calls attention to the vast amount of matter that has been written in America to confuse the ideas of the people on that subject. That is the very point which *THE MUSICAL COURIER* has been endeavoring to cover, namely, to clear the atmosphere and to give the people in this country the true vision of the situation at Bayreuth, past, present and future, particularly now, in its relations to the American people. What, after all, do we Americans gain by the production of "Parsifal" under these conditions of protest, constituting a severe arraignment of our national honor? Let us take it for granted that "Parsifal" is actually a work which is necessary for the musical education of the people. How many people ever have heard any of Wagner's Nibelung dramas? Take the measurement of this thing; let us take the statistical tape and with a population of 4,000,000 here in New York constituting one-twentieth of the population of the United States, how many people are interested in classical music, to whom any of the Nibelung works would appeal for the purpose of educational advancement? We must eliminate at once the boxholders of the Metropolitan; they are not musical people at all. We must at once eliminate the fashionable following and the high priced seats of the parquet. How many people are there, therefore, in the city of New York who attend, or who can attend, a Nibelung cycle? It must be admitted, and it will be admitted, that *THE MUSICAL COURIER*, through its circulation system and its efforts for over twenty years to secure a basis upon which to conduct this paper, must be an authority as to the percentage of people, in this city particularly, who have an interest in classical music. How many fixed subscribers has the old Philharmonic Society, which is considered here by many to be a standard of musical taste and which has been now over sixty years in the field? Are there 1,000? Not 1,000! Out of this population of 4,000,000 people in the city of New York there is not a sufficient number that can maintain a permanent orchestra; there is not a sufficient number to maintain an opera, for the opera must be fortified through the millionaire boxholders in order to exist. Most of our people are deficient in the first basic necessity for an appreciation of the Nibelung. If not, then, the Nibelung, how is it necessary for these people to hear "Parsifal" in order to become still more deftly acquainted with the secrets of the Wagnerian method in its greatest development? How many professional musicians are there in the city of New York who have reached that point that enables them, to analyze, musically, "Parsifal" or the Nibelung Lied? First, we must know how many there are; and by professional musicians we do not mean members of orchestras, street bands, Hungarian bands, restaurant musicians and the thousands of men that practice music for their livelihood, who never go to the opera, who have no impulse whatever to hear anything that Wagner has written and pay for it, many of whom cannot afford to pay for it anyway. We depend for these matters upon the amateurs. How many amateurs are there in New York city who cultivate music, to whom it is absolutely essential for their artistic salvation to hear "Parsifal," and with whom the impulse is not strong enough to take them to Bayreuth? Most of them have been in Bayreuth.

Of course, the public does not clamor for "Parsifal," because the public knows nothing whatever about it, does not understand the situation at all.

We have not reached that altitude of musical solicitude that would compel us to sacrifice anything to hear "Parsifal," although we have reached that commercial emotionalism which impels us to put "Parsifal" on the stage for the sake of dividends. It is a drawing card, manufactured now into that, but there is no musical or æsthetic demand for it, and if so, the number of people to whom that would appeal is not large enough to fill the Opera House once for that purpose, saying they would be compelled to pay the prices asked. In addition to that it must be remembered that the musician who desires to hear "Parsifal" as it is to be played wants to hear it in Bayreuth, and not on Broadway. He wants to get away from his environment, from his studio, from his daily worries, from the clang of the Broadway cars, from the noise of the streets, from the surroundings of fashion, from the excitement of daily routine; he wants to drop all those elements of civic life and quietly enjoy it where he goes prepared for it. To hear "Parsifal" after having to give lessons all day, quickly to go home, hastily to take a dinner, thinking of the lesson to be given early next morning—that is not a condition under which a musician cares to hear "Parsifal."

The Mail and Express of October 10 contains an article in which the writer says, in speaking of a performance at Bayreuth:

I confess it was with a feeling of reverence, as though it were a place of worship, that I entered the opera house. And, come to think of it, this opera house is really sacred to the music lovers who worship at the shrine of Wagner. You would no more think of applauding than if you were in a church. A feeling of awe, even before the opera commences, steals over you.

And how the audience contrasts with a Metropolitan gathering. It has truthfully been said that the courts of Europe could not summon more splendor and wealth than the Metropolitan on a gala night. At Bayreuth only a low murmur of conversation is heard, the one topic being the opera itself—whether Kraus is going to sing or not, whether Ternina is the best Kundry, and the like. Where are all the diamonds, furs and feathers characteristic of a New York audience? They are conspicuous by their absence. The vast throng is composed of music lovers, assembled to drink in every note, and not that they may be seen. Many a poor student has denied himself or herself the necessities of life to be able to realize the ambition of hearing Wagner's greatest opera. The men are dressed in their business suits, the women in their "tailor mades," with flannel shirtwaists, but they are all perfectly happy, and greedy to hear every word and note.

The opera may be staged as well, possibly even sung as well, in New York, but Manhattan cannot hope to reproduce the atmosphere of the place and the crowd.

Promptly at 4 p. m. the curtain rose, and the doors were shut, no late comer being admitted. Conversation stopped instantly. In ten seconds' time one could have heard a pin drop. I am no music critic, but I love music. I do not know the difference between the proper and the improper tempo, but one does not have to understand music to enjoy the grandeur of "Parsifal." A man with as little sentiment as a wooden Indian could not help but feel the thrill of that orchestration. The opera was sung by noted singers, but even their voices were but slight stimulants to the greatness of the opera. It was the orchestration. You needed no score, no words, the music told the whole story of the opera.

You could have closed your eyes and still have known what scene was taking place, by the ballet music, light, bewitching; the storm passage of the Wizard's Castle, where Wagner takes such liberty with harmony. Hearing the thunder, one can also feel the weird terror of poor Kundry when she stands before the magician; and then the soft, exquisite strains of the harp break through all the magnificent discord, like sunshine through the clouds, so beautiful that at times it is impossible to tell whether you hear the human voice or simply the instruments.

The drama ends with a burst of triumphant music that lifts you to the heights, until the curtain drops, and you fall to earth. There was some faint attempt at applause, but it was quickly and indignantly hushed.

And a writer from Albion, Mich., addresses the following letter to *THE MUSICAL COURIER* on the same subject:

ALBION, Mich., October 12, 1903.

In looking over old numbers of the Musical Herald, published in Boston, in the issue of October, 1888, I found under editorials the following, which will be of interest at this time:

"The performances at the Bayreuth Opera House were as much acts of devotion as grand operatic representations. This was especially the case with 'Parsifal,' which bids fair to become the 'credo' of the Wagnerian faith. To hear this opera given in Bayreuth is as indispensable to the Wagnerian as a journey to Mecca is to the devout Mahometan. Nor is this altogether wrong, for 'Parsifal' can never be adequately produced on any stage but that for which it was at first composed. It is rather an oratorio than an opera, having had its origin in a sketch for a sacred work to be entitled 'Jesus of Nazareth,' at which Wagner labored for some time, and some of the effects of this are still visible in the work, as, for example, in the passage where Kundry weeps upon the feet of Parsifal and dries them with her hair; where Parsifal baptizes Kundry; where Parsifal appears in a white robe and flowing blonde hair, a vivid representation of the modern paintings of the Saviour; or in the service of the Holy Grail, which is simply an idealized Communion service. Such scenes would seem almost sacrilegious in any theatre or opera house, but on the stage at Bayreuth, amid the reverential attention and the awestruck silence of a throng who seem in their attention to be holding a memorial sacrifice to the dead composer, no such effect is produced, but a really religious impression attained. The 'Passion Play' at Oberammergau and at a theatre would be two very different things, and in the same way 'Parsifal' can never be 'Parsifal' save at the Bayreuth Theatre."

MRS. A. E. CHACE.

Some Calm Press Opinions.

We notice that the New York Outlook of October 11 presents some features of this proposed performance in the following manner:

It may be taken for granted that the great religious musical drama, which represented in a way the culmination of the artistic life and aspiration of Richard Wagner, will be presented with the dignity, seriousness and artistic completeness which it must have if it is to be properly interpreted. Mr. Conried's record as the manager of the Irving Place Theatre is a sufficient assurance that he will spare neither time nor money to present Richard Wagner's great work as Richard Wagner conceived it. There is, however, a good deal of doubt about the audience. "Parsifal" is listened to at Bayreuth by an audience drawn from all parts of the world, in a profoundly serious spirit. It is treated, if not as a religious performance, certainly as a great work of art. If it is not presented in a religious spirit, it is desecrated and profaned. Derived from one of the noblest of the mediæval traditions, receiving its first shaping at the hands of Wolfram von Eschenbach, one of the greatest of the German epic poets, it was lifted by Wagner to a still loftier level and stands almost alone on the modern stage in its spiritual symbolism. The fact that it culminates in a representation of the celebration of the Holy Communion is a sufficient description of its inherent solemnity and its distinct religious character. To present such an opera to a fashionable audience who attend upon its performance as a society function would be to divest it of its artistic dignity and rob it of its religious significance.

"Parsifal" requires both a noble interpretation and a noble hearing. That it will receive the interpretation there is little doubt; but there is a serious question whether it will receive a proper hearing. Mr. Conried owes it to Wagner's work to present it under conditions which will secure the right kind of audience. If the opera is to begin here, as at Bayreuth, in the afternoon, it is probable that that fact will sift the audience and will collect those who understand and love music from those who go simply because the opera is a part of the society life of the city.

And the view of the attitude of women is illustrated in an article of the Poughkeepsie News-Press of October 12, which states:

I find among my women friends an almost unanimous feeling in favor of the contention of the widow of the great master to have the work kept

in the city for which he intended it to be an exclusive production. This only proves again that we women are almost sure to range ourselves on the side of sentiment, if there be a possibility of doing so, no matter what the question may be. Why should the music hungry public desire to violate the wishes of the widow of Wagner? She must be away from the affairs of this world before long at best, and the public can very well wait until then to hear "Parsifal." Those who cannot afford to go to Bayreuth to hear it seem to think that it is their right to have genius come to them. Where sentiment has no place there is great danger that love of music, for the sake of music, will suffer much.

Frau Schumann-Heink says: "My relations to the first American families are the best imaginable. I frequent the first houses, and I assure you that these people, the best in the land, do not wish 'Parsifal' to be represented in America. They have seen the sacred festival in Bayreuth, and they realize fully that the profound impression produced by it is due in a great measure to exterior conditions, even to the house itself. There is only one other Wagner theatre to be compared to the Festspielhaus in Bayreuth—the Prince Regent Theatre in Munich."

Syllogism on "Parsifal."

In this controversy on "Parsifal" the evidences are offered in a pronounced manner, proving the general absence here of any ethical considerations, either for the property or the feelings of others. The newspapers of the United States are either stonically or cynically in a condition of absolute indifference, and that indifference goes to such an extent as to betray no consideration whatever for the estimate of intelligent Europe. The absence of all feeling on this subject does not extend only to a direct manifestation of a desire for such a human prompting, but to indirect indifference as to what the judgment of history may be, or even to contemporaneous judgment. Even those men who are engaged in the art of music in its reproductive sense, the critics, the musical critics themselves, do not seem to give much expression in the way of an opposition to an ethical crime that will henceforth be pointed to as an evidence of the total disregard of the very elements that are necessary in order to estimate, at its proper worth, the artistic production or product. Thus it would seem, judging from the syllogism that follows, that all that has been done by Richard Wagner for the purpose of stimulating and educating the musical world in the ethics of his music dramas has fallen upon a desert in this country. The results of his Nibelungen Lied, the results of his "Tannhäuser," are woefully out of proportion to the apparent effort that has been made to give those works here for the purpose of inculcating within the musical soul that spirit which is the very foundation and essence of their creation—namely, the ethical features and functions which they are supposed to generate.

We are apparently indifferent as to how the production of "Parsifal" may affect Frau Wagner and Richard Wagner's heirs, how it may affect the Wagnerian world of Europe, how it may affect the other intellectual and artistic world of Europe, or how it may affect the philosopher, the historian and the humanist of the present day in his attitude toward America, particularly the United States. In the first place, we are cynically indifferent to the exhibition of our own transgression, and then we are stoically indifferent to what others may think of us as transgressors, which is an evidence that the works of Richard Wagner, after all, have not been in demand in this country, or they would have produced some results in their ethical lessons. Then why should we want "Parsifal"? And if we want "Parsifal" it proves conclusively that we do not want it for its ethical force, we do not want it really for its inert and generic force, because what he has done before this in that direction is nil; the seed even has not grown.

The daily press is indifferent; all it cares for is to secure the sensational features. If a great legal battle can be fought the daily papers will publish the

pictures of the lawyers, the pictures of Frau Cosima and her son, Siegfried; the picture of the Bayreuth Festspielhaus, and the picture of the Metropolitan, and some of the pictures of the stockholders and boxholders and stage managers, and other managers and conductors, &c., and of the judge who presides, if possible; and maybe we will find some old Richard Wagner picture in the group.

The daily papers will not call attention to the fact that this transgression would be much worse than the successful attempt of Tammany to regain possession of the city government here. All these appeals that are made in the daily papers for the re-election of Mayor Low are supposed to be based upon some ethical platform, namely, the regeneration of New York, the destruction of red light possibilities, the exile of the "grafters" and the general reform of the civic sentiment, pitching it upon a higher plane than Tammany proposes to occupy hereafter, based upon its past history. But what is the capture of a city government through a majority of voters manipulated by political organizations compared to the appropriation of a work of a genius that, at his request and through his will, belongs to his heirs, who refuse to deliver it even for money, because of the desire and the conscientious belief in the rectitude of their behavior, and the appropriation of the same against their wishes? This same press is absolutely dead to that, and therefore how can anyone presume for a moment to believe that their own ethical interests are at stake in the advocacy of the Low candidacy on the part of those same papers? In the news articles of the daily papers every stimulus is given, every assistance is given to those who desire to produce "Parsifal" contrary to the wishes of the owners. None of the daily papers comes forth to help these owners with their ethical aid. Cannot Frau Wagner and the heirs of Richard Wagner denounce with more ground these daily papers than for what they are denouncing Tammany? Tammany, besides that, is not hypocritical, while some of these daily papers are not only hypocritical, but do not realize that they are hypocrites. The depth of the fall is so tremendous that it cannot even be calculated; if they knew they were hypocrites they might redeem themselves; but their callousness to the real ethics of existence is so impenetrable that it precludes the consciousness of their own peril. How can "Parsifal," then, appeal to such people, and why should it be given? What object is there in giving "Parsifal"—a religious, ethical work—to people who are so thoroughly inoculated with an indifference to the ethical sense that they do not even understand the true significance of their own conduct toward it?

"Oh, it is the musical part which people ought to hear; they are more interested in the musical 'Parsifal.'" Well, that would be the answer if they knew anything about the music of "Parsifal." How can they claim that they wish to hear the music when the opera is only maintained through boxholders, who never once made a claim that they go to the Metropolitan for its music, but who have it understood that they use the Opera House simply as a social function? Those who wanted to hear "Parsifal" for the sake of the music have long since heard it.

Take, for instance, a paper of the standing of the Columbus Advertiser. This says: "It is a strange contest in which it is not difficult to discover a motive that has not yet been avowed by the champions of Bayreuth. The American and other outside patronage of the theatre there may be an element of success which is too valuable to be lost without a struggle." Granting this, which, of course, is not true as has already been shown by THE MUSICAL COURIER, is it wrong, according to the American standard, to protect your business? If it is a business proposition in Bayreuth, if Bayreuth desires to maintain its patronage and to keep its business there

free from competition, is that wrong? How can it be wrong to seek to maintain legitimate business when it is not considered wrong to steal it? If we Americans conclude that it is wrong for Frau Wagner to keep intact her legitimate business and make it as profitable as possible, we might naturally conclude that it is right for us to steal it from her. Why not rob her if it is wrong for her to keep what she has? That naturally follows. First we say it belongs to Frau Wagner, but she is not protected in this country. She has not surrounded her property here with any safeguards, and therefore we can steal it. It is hers by right and by will and by nature, and otherwise it is her property; but we have a chance to rob her and we are going to do it because it is wrong for her to keep it. She has a business end in view. Have we no business end in view? Can we give "Parsifal" here free of charge? Have we not made a tremendous advertising proposition of it so that people are willing to pay \$10 for seats, \$20 for seats and more? Are we the philanthropists? Well, if we are not the philanthropists why do we insist upon Frau Wagner being a philanthropist with her own property, especially as she is a poor woman, as has been demonstrated? If she owns it why should we take it from her because we have an opportunity to do so without being legally punished? This is the kind of ethics that is preached in America. And, after that, should the Columbus Dispatch be surprised if anarchists and socialists should tear down the building, or if the labor unions should dictate exactly how the Columbus Dispatch should conduct its business in their interests? Do the daily papers not understand and appreciate the fact that their attitude in this case of "Parsifal" gives to the workmen and to the labor unions and to the socialists and the anarchists the very argument which they are seeking, in order to make for their own so called rights? Do they not see that Frau Wagner and her heirs are entitled to look upon the American press as a representative anarchistic institution? Genuine anarchism is based upon ethics. The whole anarchical and socialistic structure is based upon ethics. All the great socialists refer back to a certain ethical standard of their own, and for that reason they claim the right to overthrow human law. They pass upon law as a lower stage of the expression of human society. They disdainfully look upon it; they oppose injunction by the Supreme Court of the United States because they look to a higher standard for their own protection, and that is their ethical standard. Ideal anarchism means no state at all, and consequently no law—ethics only. Therefore, the attitude of the American press on the subject of "Parsifal" is the very argument which the socialist and anarchist requires and needs in order to strengthen his case and make it irrefutable from the point of view of the daily paper. There is no use arguing the legal question, or the copyright question, or the right of production question—those are all questions which fall below the ethical standard. Ethics do not investigate those questions; those are questions that have been raised by treaty, or by legal statute; those are all human legal points of view. The elevation of the human soul has gone somewhat higher than law and that higher point of view is the ethical one, the moral one, based upon what has been given to us from higher sources, no matter what they may be. They may be God, they may be Nature, they may be heredity, as a former expression of Nature, they may be a subtle ether, they may be an entirely objective essence which we cannot comprehend, going beyond finite comprehension; but morality certainly stands above law, and if law is to be correct and to be adjusted and assimilated through conditions it must be in equilibrium with morality. When it has once reached the point of ethics it is, of course, the ideal law.

The Woonsocket (R. I.) Call of October 6 says: "It would be a pity if an American should miss this

composition because of the jealous scruple of Frau Wagner, whom it is intended to pay liberally for the use of the opera." We would like to ask the Woonsocket Call how Madame Wagner can accept the money without being a discredit to herself in her own estimation? Her husband particularly requested her not to sell the opera. If she wanted to make money she would make thousands and thousands of dollars a week out of it all over Europe. That is not the position which the Woonsocket Call wants her to take on this question. It wants to commend the woman for not selling it; it wants to commend her for being a true woman and an artist; it wants to commend her for having a soul beyond the influences of any sordid temptation.

The Kansas City Star of October 11 says: "It is certainly not consistent with real modern sentiment or with real artistic progress to do as Madame Wagner has done." What has she done? She has refused to sell out for money. Does the Kansas City Star believe in this kind of ethics? Parks has just been in Kansas City. He represents the walking delegate spirit, and developments have recently been made in New York city and Kansas city on that subject which show that the Kansas City Star, in accordance with its own statements, is on a par with this. And then the daily press of America would repudiate socialism, repudiate labor unions, repudiate anarchism, the very things it advocates in the "Parsifal" question!

In advance of the "Parsifal" production the New York Commercial of October 10 says: "Today New York is the musical Mecca of the world. In our Opera House are wont to congregate the greatest operatic stars in greater number than anywhere else." As THE MUSICAL COURIER is the leading musical publication on the globe and is a specialist publication in that one direction, it herewith takes the liberty of asserting in reply to the Commercial that New York is not the musical Mecca of the world. It is far from it. There is more good music heard in the city of Dresden or in the city of Leipsic in one month than in the city of New York in one year. Operatic stars do not constitute the barometer of musical intelligence or of musical value. There is no reason whatever for considering New York more of a musical Mecca than Philadelphia, because the same stars sing in that city. At least Philadelphia has this preference—it has a permanent orchestra, something which New York does not possess. How, therefore, can any city be a musical Mecca without having a permanent orchestra first and foremost? Does not the Commercial know that opera is no gauge or measurement of music as an art? That it is merely a subdivision closely identified with fashion in this country? And then such papers come forth as authorities on a subject so subtle and so abstruse as the production of "Parsifal"!

In conformity with these opinions we notice the Peoria Herald, of October 10, says that in three years' time "Parsifal" will be given in concert form in all of the large cities of the country, with cuttings in order to reduce its length, &c. And then the Peoria Herald says: "Here is a prophecy which it will be interesting to bear in mind and note its possible fulfillment." Does not the Herald, of Peoria, know that "Parsifal" cannot be given in concert form, but merely some of its excerpts? And that when in concert form it becomes mutilated to such a degree as to become unintelligible? And that when it is given so it is done contrary to the very commands of its creator, who knew beforehand that it would become a monstrosity when given in that form and would mislead the musical intelligence?

Of course, the Peoria Herald does not know this, and yet it makes editorial mention of this to this effect and places itself on record as another one of the sheets discussing the problems and questions concerning which it is not gifted with either authority or knowledge. The same paper says: "Is

there any wonder that Frau Wagner objects to 'Parsifal' being so ruthlessly torn from her grasp along with the American dollars that will thus remain in their own country?" Has she no right to her own property? Peoria is full of socialists who claim the same thing and whom the Peoria Herald is continually antagonizing. The amount of erudition on music that can be found in the daily press of this country if it were put in liquid form would flood the sidereal universe without difficulty! But we are not interested in the ignorance of the average newspaper on music. The ethical question is an interesting one, for the reason that it exposes the whole condition of the American press on subjects that are so vital and thoughts that are so apropos at present as to give considerable cause for reflection as to what may happen in a country like this.

The Jewish Question.

We made some reference in former articles on "Parsifal" to the relations of Jews and the introduction of that work in this country. Richard Wagner was not a very amiable character in his attitude toward the Jews, and his historical pamphlet regarding the Jews in music has embittered some of them. At the same time he finds no greater supporters for his music than the Jews themselves, who are carried away with his works. In this city "Parsifal" is being engineered by Jewish people. That is perfectly correct. If Christian managers have avoided this contention with the Bayreuth widow, if they refuse to go forward, if they did not have sufficient enterprise to appropriate the opera, it does not mean at all that the active and intelligent Jew should not make an effort if he thinks it right to do so. There is no reason whatever why the motives of these men should be impugned, if the Jewish gentlemen connected with the production of "Parsifal" are conscientiously convinced that the opera can be given by them under due protection, and that they have the right to give it and to give it without considering Madame Wagner's feelings, or the restrictions of sentiment, or Richard Wagner's request, it is their opportunity to go forward. But in the course of time most writers who are now supporting the "Parsifal" production will be the ones who will condemn the Jews for what they are doing. *They will condemn the entire Jewish community for this act.* They will use it as an evidence that the whole Jewish tribe is predatory and has no consideration for the feelings of Christianity and its God. All of these innocent Jews will be tainted by them, and will be looked upon as guilty by the very writers who are now advocating the production of "Parsifal," just because some few Jews look upon it as perfectly right to enter upon this business scheme.

Furthermore, Frau Wagner will be justified in feeling rather severe against Jews because of the conduct of these Jews here. They are convinced that they are doing what is right, from an American point of view particularly, having been educated here in their business views and business sense by American commercial ethics, reinforced by their own commercial ideas and supported by the daily press. Frau Wagner will not look upon these few Jews as guilty, but she will take the entire Jewish race here in America and the Jewish race in Europe and look upon it as an ethnological offense. She will connect the pilfering of "Parsifal" as an exhibition of ethnological debasement, and she will refer to Wagner's own pamphlet and his analysis of the Jewish character as a proof that he foresaw just what might occur. He will be strengthened in his estimation if he needs more strength, and his pamphlet will be brought forth as an evidence that he was right, and the whole of Judaism will suffer from this demonstration, which may be based upon a thoroughly honest conviction on the part of the managers of "Parsifal" here. This will have a tremendous reactionary effect on Germany and Austria, and subsequently in Russia, where the Jews

must inevitably suffer as a consequence. Frau Wagner will not remain dormant, her friends will not be moribund, the Wagner press of Germany and Austria will begin to glow and fire up in flames of agitation against the Jews. All this will be taken up by the anti-Semitic press of Europe, and the innocent Jew who is absolutely ignorant of it, who would not know what it all meant until it was thoroughly explained to him, will again become the sufferer from conditions of which he was not only innocent but unconscious. There have been thousands and hundreds of thousands of Jews massacred who were just as innocent of the charges brought against them as those who will now suffer from this new persecution, which is bound to arise by reason of this high-handed appropriation of "Parsifal" by certain Jews of New York, honest men so far as men go, good and honorable citizens so far as the world goes, but persons who are entirely oblivious to the terrible agitation that they are about to create. Now, as a matter of course, THE MUSICAL COURIER is not interested in the discussion of political questions, or the economical problems of the Russian Empire in its relations to its large Jewish population, or the relations of the Jews of Austria and Germany to the Government, or to the people there. That social question does not come within the restricted confines of the activity of this paper; but it happens that it has relations in this case because of the ethical quality of the case, and because of the historical associations connected with Richard Wagner and his relations to the Jews, and because of the fact that the Jews are now connected with this production of "Parsifal" here. This is not offered as an apology at all for making the statement which we do, but simply as an explanation of the fact that the statement must be made in order to cover the ground and to show exactly how far reaching this must be in its ultimate effects.

There will be no massacre or persecution here in New York. The people of New York will understand very well that the great mass of Jews of this country are absolutely innocent of this "Parsifal" production; but not so on the other side of the ocean. Christ, as a business proposition, will be urged there and it will be shown that the Jews here attempted to make money, and did make money, out of Christ, and that will be sufficient to create such a furor of hostility as will be seldom equaled, and that will of course add to the already deep seated prejudice which exists in Europe against the Jew, and will have a very serious effect upon the innocent Jew who is absolutely ignorant of all that is happening on this subject. We do not believe in appealing to the Jewish gentlemen of New York who are associated with the production of "Parsifal" here. It is probable that they have gone too far in this matter to recede. Moreover, they do not care to be identified with it from this point of view. They will simply claim that they are in the field for music and for art and for the Metropolitan Opera House, and they will disclaim the dividend making possibility of "Parsifal," &c.; but history will not admit that claim at all, nor will Europe, nor will the anti-Semitic press of Europe. It does not make very much difference to us or the daily newspapers here—although they were full of defenses of the Jews in the Kishineff massacre—because there is a tremendous Jewish population here in this country which constitutes a great voting population. The daily press has no interest in the ethical question involved, and therefore there is not a single editor or writer on the daily press who will die of a broken heart if persecutions continue against the Jews in Russia, Germany and Austria. But that is an entirely different point of view with the Jews in the United States. After all, it is a question of ethics, and as we are not very much interested in ethics in this country there is no doubt that an appeal in this direction will have no effect whatever. No matter if several thousand Jews suffer, "Parsifal" must be given for dividends in New York nevertheless. This

is what the daily press decrees, and we will have it that way, and it may succeed.

FROM a copy of the London Daily News which has just reached us it appears that our old friend, Brother Baughan, whose little efforts at friendly criticism we have had occasion to quote before now in THE MUSICAL COURIER, is once again

INVITED TO OUR FUNERAL.

upon the warpath. Throughout his whole career as a critic Mr. Baughan has displayed a disposition to allude to this paper in the London press, which is really most gratifying, for it is always pleasant to meet with attention and appreciation in so distant a country as England. In order that our readers, who very possibly do not always enjoy the privilege of seeing the London press, may not be deprived of the pleasure of reading what Mr. Baughan has to say, we quote below two of the paragraphs which emanated from his facile pen. The first, we may premise, appeared in the Morning Leader early in 1901; the second was printed in the issue of the Daily News dated November 14, 1902:

"In England," writes B. W. F., in the Echo, we have no really good musical paper, no paper which makes a definite appeal to the average amateur." He then mentions the most prominent musical papers and compares them with the New York MUSICAL COURIER, of which Montague Chester has been recently appointed European representative. The N. Y. M. C. is certainly a more complete musical newspaper than any that exists here, or ever has existed. It treats music as thoroughly as the Morning Leader treats affairs in general; but—well, it is an open secret in the profession that the American paper is possible because it has perfected a system by which artists of all kinds in America are compelled to advertise in its columns.

The reader will, no doubt, observe a discrepancy between these two paragraphs. In the first Mr. Baughan eulogizes this paper as the most complete musical paper in existence, and, by stating that it treats musical affairs thoroughly, he practically admits that its fairness could not be called in question. In the second, with a delightful disregard for all that he has said previously, he humorously alludes to it as a curious circular, and implies that its methods are venal.

Of course, it is a matter of no importance to us what the London Daily News critic chooses to say. Still, Mr. Baughan's sudden change of front needs a lot of explaining, and we therefore present to our readers a few of the facts concerning his relations with this paper. Early in 1901 the paragraph which we have quoted above appeared in the Morning Leader, of which he was then critic. From this it was evident that though he was so good as to consider this paper a very passable paper on the whole, its methods were such as a high minded gentleman like himself could not altogether tolerate. However, he put his pride in his pocket, and very shortly afterward he suggested to our London representative that he should write an article upon the Sheffield festival, which was to take place in October. Mr. Baughan's offer was accepted, but, instead of the critical article which was expected, he wrote an attack on certain English critics and musicians who did not entirely please his fastidious taste. A few months after this article appeared—that is to say, early in 1902—he began a series of attacks upon this

paper in the Musical Standard, of which he was then editor. In these attacks (their cause was wounded vanity—but that is another story) he brought a series of imaginary charges which were clearly without foundation, and indeed, when he was challenged to produce his proofs, he failed utterly to do so. For this he received a severe and very well deserved reprimand from us, and wrote in reply a feeble and most unconvincing answer. Shortly after this he left the Musical Standard and transferred his affections to the Daily News, and he is now engaged in the congenial occupation of using the editor of that once widely read and influential journal as a cat paw to avenge what he is pleased to consider his private wrongs. Whether or not the editor of the News appreciates the kindness of his contributor it is, of course, impossible to say. Mr. Baughan evidently imagines that his editor will have no objection in the world to being put to such use, and he ought to know. In the meanwhile, as each mail brings in our copies of the Daily News, we are scanning its columns with interest to see if we have made any further changes in our character. Some time ago we were the best musical newspaper in existence. How sad it is to think that in so short a time we should have degenerated into a "curious circular"! Doubtless the Daily News will be so good as to notify us of each successive stage on our downward career. It is consoling to know that our efforts at suicide are watched with such solemn solicitude. Mr. Baughan is herewith invited to our funeral.

THIS is from the Troy Budget: "THE MUSICAL COURIER of a week ago prints the following: 'The little city of Magdeburg (about 100 miles from Berlin) last winter heard 26 symphonies, 53 overtures, 12 symphonic poems, 111 other orchestral works, 22 solo numbers, with orchestral accompaniment; 19 instrumental soloists and 24 vocalists. Troy, please copy; also Newark, Poughkeepsie, Camden, Trenton, Hartford, New Haven and other nearby towns too numerous to mention.' While it will interest musical Troy to learn that Magdeburg is fortunate in having the opportunity of hearing so much that is good, it must not be forgotten that the divine art of music has flourished in Magdeburg and thereabouts for something like a couple of centuries. On the other hand, Troy is only just beginning to know anything about the subject. Fifteen years ago artists of the first rank were a rarity and orchestral concerts unknown to us. Last season we had the Boston Symphony Orchestra, Duss, with the Metropolitan Orchestra, the Kneisel String Quartet, the Bendix String Quartet, the Adamowski Trio, Pugno, Bauer, Winkler, Szumowski, Maud MacCarthy, Kubelik, Heerman, Suzanne Adams, Sembrich, Nordica, Bispham, Ed de Reszké, and perhaps twenty other fair soloists. Besides these we had Sousa and similar organizations conducted by popular bandmasters; concerts by vocal singing societies, string orchestras and military bands. So Troy need not hide its head in shame. For the coming season there are booked most of the foreign stars in the musical firmament. This city will continue to welcome such with large and discriminating audiences." Tuneful Troy!

MADAME TERNINA is reported again as ill from throat trouble, this time in Frankfort. She had a Dr. Rees, of London, operating on her throat during the last season in London. She has had trouble besides, and she is the one and sole Kundry for the coming "Parsifal" performance. There is no understudy known at present who can do justice to it. On the slender possibility of one woman's larynx—a larynx that has been subjected recently to surgical operations—this whole scheme is resting. It is a good financial basis we should say.

UNDER the heading of "Jaundiced Critics" the Worcester Gazette prints the following pungent paragraphs:

The last number of THE MUSICAL COURIER, that of October 7, devotes several pages of its valuable space to a cynical review of the Worcester Musical Festival. As THE MUSICAL COURIER is a New York publication, this tone of criticism was to be expected, both because of metropolitan self sufficiency and by reason of the prevailing style of musical criticism for which the critic is not to blame, since he did not originate it. The critic goes out of the way, however, to ridicule the Worcester press, and in this he shows lamentable shortsightedness. However just the criticisms on the festival may be from a musical viewpoint, the cynical comments on the Worcester press are, to say the least, discourteous and in bad taste.

It is a sad truth, evident to all minds except those jaundiced by too long application to some special branch of art criticism, that when the little man gets up in the world, in New York, he immediately takes a patronizing attitude toward all outside the confines of the lower end of Manhattan Island. If he be a musical critic his constant cry is, "Can any good thing come out of anywhere except the Metropolitan Opera House?"

It might be well to remind the small fry who cumber the Rialto that there are a few people outside the overgrown town in which the critics live, and that, otherwise than commercially, the metropolis cuts a very small figure in the life of the rest of the nation, Worcester included.

The heat of the Worcester Gazette would be eminently proper were it directed against any other New York newspaper than THE MUSICAL COURIER. It may be true that the "little man who gets up in New York" takes a

patronizing attitude—and who shall deny him this, the only privilege of his profession?—but on the other hand we are able to point out that in this particular instance the little man who stays down in Worcester takes an entirely wrong attitude.

In its exhaustive study of the recent festival THE MUSICAL COURIER proved that it knows what has been going on in Worcester for the past forty-six years; while in the foregoing reply to our criticisms the Worcester Gazette proves that it does not know what has been going on in New York even for the past one year.

Does not the Worcester Gazette know that THE MUSICAL COURIER is the one paper in New York that is crying out consistently and constantly against the blind, indiscriminate and fulsome puffery of the opera with which most of the local daily newspaper music reporters have for years been besmearing the columns of their journals? Does not the Worcester Gazette know that all of this praise is paid for, and that THE MUSICAL COURIER, the New York Herald and the New York Evening Post are the only New York newspapers whose criticisms of Metropolitan Opera House doings are unbiased? Does the Worcester Gazette judge all the New York papers by the Tribune, the Sun and the Staats-Zeitung?

And what, pray, was "the prevailing style of musical criticism" in the New York Sun, the New York Tribune and the New York Staats-Zeitung about the recent Worcester Festival? For reasons laid bare in a previous issue of THE MUSICAL COURIER these three papers printed not one word about the Worcester Festival of 1903. It follows, therefore, that the Worcester Gazette looked eagerly for our criticism of the Festival, but did not even read the New York dailies, a circumstance that is extremely flattering to THE MUSICAL COURIER, and is herewith recorded with pleasure and pride.

The Worcester Gazette is wrong also in assuming that the critic of THE MUSICAL COURIER "went out of his way to ridicule the Worcester press." No such intention could be construed out of his article. The editors of this paper hold the Worcester papers in high regard as daily news journals, and know full well the power of the inland press in all the important commercial, political and sociological issues of this country. But THE MUSICAL COURIER must be excused from refusing to take seriously the musical

criticisms of the Worcester press and of the daily press of any other section of this country. In our report of the Worcester Festival the writer did not shelter himself behind generalities, but pointed out and quoted the specific instances where the Worcester—and Boston and Springfield!—critics had expressed irresponsible and sometimes ridiculous opinions. To find out that a Boston critic does not know the difference between a Chopin composition and a Liszt study is not exactly a symptom of jaundice on the part of the discoverer.

We are sorry that we appeared to be discourteous, but in this instance the end must excuse the means. We started out with the intention of giving to the musical world the most complete and unprejudiced report of the Worcester Festival days that had ever been published, and we are of the opinion that we succeeded.

It is a source of gratification, too, to be told by an out of town paper that our space is valuable. Advertisers and non-advertisers, please take notice! But we must protest against having our issue of October 7 called "the last number of THE MUSICAL COURIER." There are many more to come.

THE London Musical Standard feels itself aggrieved because John F. Runciman, music expert of the Saturday Review, has seen fit to point out some of the stupidities that flow from the pens of his critical colleagues. It is indeed poor consolation to say that "things might be

THE PICK OF THE PACK.

worse," but the Musical Standard need only regard the sorry critical conditions of New York in order to find unending balm in the true old phrase. Whatever else the London music critics could be called, at least they are honest. They form no ignoble "combines" and "deals," and they do not sell their souls with their writings. The London critics often write favorable notices of artists even when these do not require "program notes," "annotations," "revised editions," "translated texts," "biographical notes," "historical analyses" and "pert program paragraphs." The London critics have on more than one occasion praised orchestras whose performances needed no explanatory lectures. The London critics do not bar from their columns reviews of works published by houses which have forgotten to employ the critics as "fingerers," "revisers," "editors," "compilers" and "preface writers." The London critics do not write librettos for operas by local conductors, and then attempt to "boom" these works in their critical columns. The London critics do not borrow money from musicians and "roast" these musicians when they demand a return of the loan. The London critics do not play in concerts and then praise themselves in their own papers. The London critics do not accept presents from opera singers of checks, paid up mortgages, sets of Louis XV furniture, black pearls, &c. The London critics do not condemn music festivals because they earn no money there, and they do not foregather at beer emporiums and conspire against respectable weekly newspapers which refuse to hush up the local musico-political "graft" system!

All these things—and many more of the same kind—the London critic does not do!

Here follows the clipping from the Musical Standard:

This Saturday Review critic tells his readers that now and again events remind him of the painful necessity of giving his brethren a prod. Why it falls to J. F. R.'s lot to do it is best understood by that writer. But he continues: "I have been reading some of my brethren's criticism. Or rather, I should call it their journalism; for between journalism and criticism there is a great gulf set. [That

would have been truer, say, fifty years ago.] Journalism, hasty stuff splashed down on paper at midnight, mere reports of concerts—that is one thing, and possibly a good enough thing in its way; but criticism, the expressions of a man's deepest feelings about a work of art, or an attempt at a work of art—that is quite another thing: it demands care and time. There is little real criticism to be found nowadays—everyone is in such a terrible hurry to be in first with his views on Herr So and So's latest symphonic poem, or on Miss Someone Else's handling of the violin, that neither the care nor the time can be given. So it is that today I write not about criticism, but about journalism. I have a lot of English musical journalism, a good deal of American and a great deal of French; and it seems to me that unless my English brothers look round and try to pull themselves up to the general level they will become a laughing stock for the rest of the world. [There is surely the 'terrible hurry' in this statement.] Day by day their mere writing becomes more sloppy; day by day their views have less and less of color and individuality. It could not be otherwise. The daily press of London waits for no man; and unless a critic is perfectly fearless and dreads nothing less than having to change his opinion he is bound at the last to come to scribbling sheer inanity. He must write in a hurry and he dare not commit himself; and so, having nothing to say, or not daring to say it, he ceases to care for the manner in which he utters his nothings.

This excellent writer goes on to say that "the symphonic poems of Strauss are still novelties here; in America they were played immediately after they were published." Not five years have elapsed between the time "Ein Heldenleben" was finished and its first performance in London. What advantage is there in performing a work more promptly after its completion if repetitions do not follow? An acute American critic has already pointed this out. In London, within a few months, we have had seven performances of "Ein Heldenleben," and there is another one to come in March next, while other of Strauss' tone poems are played two or three times a week at the Promenade Concerts, and the Queen's Hall Sunday Concerts will not neglect them. That represents London alone. In the provinces Strauss' latest tone poem has been played at numerous musical centres; and other performances are taking place or are announced.

Mr. Runciman says that he knows that both in America and France the critic has often to write too hastily, but he scarcely convinces us that leisure, in his case, has been of any advantage from a critical standpoint. That, of course, represents our prod.

One statement, although not novel, is worth reprinting: "I believe most of our men would at once do better and more serious work if they were not merely allowed but compelled to sign their articles. But he more than exaggerates when he adds: The shelter of anonymity has a demoralizing effect; it tends to laziness and slovenly writing. Mr. Runciman should know that several London critics are writing very brilliantly and alertly without the advantage of signing their contributions.

Mr. Runciman is unjust, too, in some of his thrusts. Why grumble at "hasty" impressions so long as these impressions are honest and unbought by the concert giver? Why try to belittle a sincere and hard working and upright man by sneeringly calling him a journalist? What would Mr. Runciman say to those of our New York daily newspaper music reporters who are neither journalists nor critics of music?

London is not half as badly off as Mr. Runciman would have us believe. It has no paid press agents who pose as daily newspaper critics of music, and that is more than could be said of New York.

THE musical column of the New York Sun announced last Sunday the list of artists engaged for the concert matinees at the West End Theatre. The Sun adds: "Henry Wolfsohn also is billed to appear." As what? Hamlet?

THE New York Symphony Orchestra, Walter Damrosch conductor, will give several concerts at Weber & Fields' in Harlem this winter.

A WRITER to the New York Times who claims that he long since called attention to the fact that the Philharmonic Society of this city is an incumbent body and should be regenerated calls attention to the fact that the European orchestras have but one conductor each—the great orchestras. Such is the case here, too. When representatives of the Phil-

THE PHILHARMONIC.

harmonic Society went to Europe to get conductors it went outside of its organization and secured a fund, a gratuitous gift, from a number of misguided people who believed that the orchestral body depends upon its conductors for its effects. All this is in conformity with the usual sensational methods that prevail here, and the most peculiar feature of these sensational methods is that they are not American. The Philharmonic Society, for example, is not an American body, but consists of New York Germans, not only that their names are German, but people themselves who were born in Germany. Mr. Arnold was a German even if he was born here, because he was continually surrounded by German influences. Mr. Robbelin was a German, Mr. Leifler was a German, and the young Americans are not engaged for the Philharmonic Society. Most of its members are provided from the Germans who come from Europe and live in this country for a while until they are eligible, and then become members of the Philharmonic or are engaged by the Philharmonic people to play at their concerts. There are no Smiths and Joneses and Tompkins and Powers and Edwards and Putnams and Browns and Whites and Blacks and Grays and Greenes; there are Weisses and Schwarzes and Gruns and such people in it, to make the analogy clear. Sensationalism is not an American feature, but it has been introduced here by the foreigners, who constitute a big voting strength here. We must not look at this matter as an American indigenous condition. It is the result of our free immigration laws. All kinds of people are admitted here, and they are made up of a population that has introduced European methods. We deny that these are American sensational methods.

Now, as to the various conductors that are coming over here, they are also not Americans. All the conductors that are to conduct the Philharmonic Orchestra this year are foreigners, every one of them; and while there is no harm in getting great conductors over here and while it is really an excellent thing, it is most desirable for the Philharmonic, because that is the only thing left for that society to do. If it cannot play what the conductors conduct, it can at least leave to those who have imagination an idea of what the performance would be if the conductor would have had a competent orchestra, well rehearsed under his direction. When we go to hear the concerts of the Philharmonic Society this year we will see—those of us who never heard concerts under the direction of those various conductors—what they would have done if they had a competent orchestra; and that is one of the great benefits which the Philharmonic will bestow upon music in New York, for there can be no doubt that these are great men, most of them, who are coming here to conduct the Philharmonic concerts; and yet they will be unable to produce artistic effects, because they have no orchestra to do it with. That will now be proved; the Philharmonic will bring about that evidence through its own self. Every person with musical instinct, every musician, every person endowed with a musical or poetical imagination, will come away from these concerts and say: "Cæsar's ghost!"

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what a magnificent concert this would have been if this conductor would only have had a great orchestra!" Therefore, thanks to the Philharmonic.

HENRY T. FINCK, the kindly and learned musical critic of the New York Evening Post, in his ceaseless quest after interesting and unusual knowledge of all sorts, has come across some statistics that probably will surprise young composers, but at the same time will to a certain extent console them. Mr. Finck says:

"Young composers often wonder why publishers do not want their pieces, and why, even when printed, they attract no attention. An item regarding the British Museum Library may throw light on the subject. In the year ending March 31, 1903, no fewer than 8,803 musical publications were added to the collection. That means twenty-four new pieces of music every day in the year, Sundays included; and as 8,198 of those publications were received under the provisions of the copyright act, it is obvious that this figure refers chiefly to new English music only. Among the manuscripts acquired by the British Museum last year is Schubert's so called *Fantasia Sonata*. On the first page the composer wrote: 'IV. Sonate für d. Pianoforte allein. Oct. 1826. Franz Schubert.' This title was, however, arbitrarily altered by the Viennese publisher, Haslinger, to *Fantasia, Andante, Menuetto and Allegretto*, and thus the composition got its title of *Fantasia Sonata*, for which Schubert is not responsible. Like many other MSS., this one disproves the legend that Schubert never revised what he had written. In the *Andante* a page is cancelled. The sonata is dedicated to Spau, to whom we owe the most vivid account of the personality and the habits of one who now ranks not only as the greatest of song writers but who wrote more idiomatically for the piano than his great contemporary Beethoven, and initiated the modern romantic school—not with his sonatas, however, but with his short pieces. These, once considered as mere pleasing bagatelles, are now known to have been epoch making."

There are few contemporary critics brave enough, like Mr. Finck, even negatively to call Beethoven's piano music unidiomatic. And yet a dispassionate survey of some of the Beethoven pages—particularly in the sonatas, and in the concertos in G and E flat—reveals Mr. Finck's contention to be an undeniable fact. It is not intended to start here a detailed discussion on the merits of this question, nor do we wish to lay ourselves open to the imputation of artistic heresy. It in no wise detracts from the grandeur and from the elemental strength of much of Beethoven's piano music to say that some of his passages might have been fashioned with a little more regard for the capabilities of the average hand. It does not rank as an immutable law that a composer must record his musical inspiration in its primary form. The limitations of the instrument and of the performer dictate a certain form and a certain idiom. In the same manner that Schumann and Liszt wrote several episodes for orchestra that would sound better on the piano, so Beethoven, Brahms and other composers wrote piano passages that would sound better on the violin, the cello, the clarinet or any other orchestral instrument. It is not at all analogous to say that Schumann, Chopin, Liszt and Brahms each and every one founded a new school and style of technic. There is hardly anything in the music of those four composers which a pianist with a thorough, modern technic would today call unidiomatic; but several very well equipped players have more than hinted that some of the Beethoven passages refuse to yield absolutely to practice, and must therefore be regarded as practically unplayable. The only weighty argument against this proposition is the one that

Beethoven wrote for an instrument different in mechanical construction from the piano of today. But, on the other hand, it is only necessary to turn back to the time of Beethoven's pianistic contemporaries in order to find that almost unanimously they objected to his style of technics. In these times, when concert pianists seem to have exhausted the limits of digital skill, dexterity and endurance, a concerted outcry against Beethoven's piano idiom becomes more than merely an attempt to arouse attention and excite discussion. Mr. Finck has done well to bring this matter forcibly before those persons who still fondly imagine that Beethoven spoke the last word in piano music. After him came a long line of great composers too numerous to be mentioned here. And in all likelihood there will come as many, and again as many more, after we shall all be playing harps in heaven. The march of progress is eternal, and neither prejudice nor protest can stop it, not even when voiced in the mighty name of Beethoven.

THE SAME OLD MYTH.

IN the Boston Herald of last Sunday Philip Hale says some pertinent things about opera in English. Here they are:

Some of our music lovers object to opera in English on the ground that it thereby necessarily becomes a foolish entertainment. So long as a heroine sings in Italian, German, French, Swedish, Czech, Hungarian or Roumanian, in a moonlit garden, in her chamber or on her deathbed, she moves and thrills; but the moment she sings in the language of the audience the inherent absurdity of opera, they say, is apparent. Men and women in real life do not burst into song when excited by emotion; they do not give orders or converse familiarly in recitative, with or without orchestral accompaniment. When the text of the libretto is in a foreign language, the absurdities disappear.

It might be said that, so far as many singers are concerned, English when used by them is to the audience as an unknown tongue. How few American singers there are who enunciate distinctly even in the choir gallery! When phrase after phrase is mumbled on the stage, and suddenly a prosaic statement in recitative is projected across the footlights with painful distinctness, the effect is often amusing; but it is amusing chiefly on account of some peculiar quality of the speaking voice. This quality may disappear when the singer sings, for there are women whose singing voice is of gold, but whose speaking voice is as brass. Seldom does an American singer learn to speak correctly, intelligently and beautifully before she studies the art of song. When, therefore, she drops from vocal poetry into spoken and jagged prose, the hearer is without illusion. Now, illusion is one of the chief charms of opera, which in itself is a meretricious art.

It is strange that Americans should have this delicacy of ear; that they should be so sensitive, so quick to see absurdity; as though they were eager to welcome it, for they have no right to be jaded from too long and too intimate acquaintanceship with opera. The people of other nations, as the French, the Italians, the Germans, the Russians, insist on operatic performances in their own language. The Czechs, the Hungarians, the Poles, have turned the matter into a political and burning question. It is true that Italian companies visit St. Petersburg and are heard occasionally in German and Austrian cities, but they are visitors. The Russian composers set their music to Russian texts, and their operas are performed by Russian singers.

To condemn opera in English because absurdities glare is to condemn opera itself. Nor should even grand opera be taken too seriously. It is not an educational force, it is not primarily of ethnological or sociological importance; it is simply an entertainment, comic, melodramatic, idyllic, romantic, historical, tragic, according to the subject, and luxurious according to the purse of the manager and that of the public. There are scenes in opera that stir the blood, just as there are scenes that provoke laughter or lull to sleep. The emotions are awakened by the music, rather than by librettist's phrase or situation. Would not the music of the mysterious dialogue between Brunnhilde and Siegmund awe the hearer, though he were a barbarian in Wagnerian lore? Of course, the more skillfully planned, firmly knit, consistent the libretto, the more striking the dialogue, the better for this form of musical art; but in the mighty sweep of music words are lost sight of and are as naught, whether they be English words or the jargon borrowed by Berlioz from Swedenborg as the language of the lost in Pandemonium. Opera is inherently absurd. The moment the man or the woman begins to sing absurdity

enters, if there is any pretense at realism. Now, absolute realism on the stage is without authority and without effect; the Muses reject it as they pushed from their hill the impudent Climber sung by Catullus. * * *

But is it not reasonable to wish that the English language should be heard on the operatic stage and in the concert hall? It is a language held in repute by many. It is the language that served Milton, Jeremy Taylor, Sir Thomas Browne, De Quincey, Shelley, Landor, Poe, Swinburne, Henley, and by some it has been thought musical.

Readers of THE MUSICAL COURIER will remember that these same views have been expressed many times in our columns. Some day we probably will have opera in English—on the day when all those other desirable things materialize which are said to be coming. *Ars longa, vita brevis*—art is long, life is short.

READERS of the Evening Post will have observed how anxious that paper is in its editorial articles to secure from the Tammany candidate for mayor, George B. McClellan, a retraction of the statement he made to the effect that there were 86,000 or 87,000 children in New York who had no facilities to go to the public schools, and because of the management of the system under Mayor Low's administration, as McClellan asserts. The Post says that Mr. McClellan will prove himself no gentleman unless he retracts this statement, because it is not true. The superintendent of public schools says it is not true and the Post says it is not true, and therefore the Post says that Mr. McClellan told a falsehood and must retract it, or he is no gentleman.

Some weeks since the Evening Post said that Frau Cosima Wagner was making \$100,000 a season out of the performances at the Bayreuth Festspielhaus. THE MUSICAL COURIER subsequently showed from facts and figures that the income during a festspiel does not amount to \$100,000, and that consequently there could be no \$100,000 profit. This paper showed that there was no income from that source at all coming to Frau Wagner, and yet the Evening Post does not retract this statement, although this paper has requested the Evening Post to do so for its own sake; just as the Evening Post has asked McClellan to retract for his sake.

Mr. Finck has charge of the music department of the Evening Post, and he is an honest man and he is one of the biographers of Richard Wagner. He ought to insist that the paper retract its statement. He knows it is not so; he has seen our facts and figures. He has had opportunities to investigate this matter and he does not contradict our statement for the reason that it cannot be contradicted. We stand relatively in the same position toward the Evening Post that the Evening Post does toward McClellan. The Evening Post must be lying and must be fortifying its lie with silence, just as it charges McClellan with doing, unless it retracts. He should retract what he said, that is true; but why should not the Evening Post also retract?

Last Saturday the Evening Post said regarding the "Parsifal" production which is to be given here, that there will be a big demand for tickets, and to prevent their falling into the hands of speculators, balcony and family circle seats may be applied for by mail, &c., giving this performance an extraordinary notice gratuitously. Is the Evening Post so unsophisticated as to believe that ticket speculators cannot order by mail with checks enclosed? Is that paper so ingenuous as to imagine that, for one moment, ticket speculators by this time have not all the tickets they want, or the options they require for "Parsifal"? Does it not know that the news-stands in the hotels have their quota already? Why this sensational and emotional boom for "Parsifal" seats? Is there artistic interest in the performance? Well, then, if it is the artistic interest in the performance we would like to call attention to the fact that the rehearsals only began last week, not the week before last; that a chorus which is imported

from Europe is to receive, each one of its members, \$60 a month, and that it cannot be an extraordinarily valuable vocal body; that performances to take place on Christmas Eve require much more rehearsing than can be given in about two months; that, furthermore, Mr. Mottl declines, as he says, to conduct the rehearsals; that furthermore, there are no evidences at all that any serious rehearsing has yet begun; it is all in a fragmentary style—not in accordance with the prescribed rules of Richard Wagner. It must be remembered that there is to be a polyglot performance of operas at the Metropolitan—German, French, Wagnerian, &c., besides "Parsifal." It is not a "Parsifal" rehearsal for two months, and yet "Parsifal" requires much more than two months' rehearsing for the chorus. We cannot reach an artistic effect by rehearsing "Parsifal" from now until Christmas if exclusively done in that fragmentary and fugitive manner in which it is bound to be rehearsed pending all other rehearsals, and the production of new operas as promised. So let us drop this booming question until the actual performance takes place. It is more in consonance with judicious criticism and with honesty. Then, also, the Evening Post must cease in this McClellan matter until it has retracted the statement it made about Madame Wagner.

HENRY T. FINCK, of the New York Evening Post, falls in line with strong and just praise of the Philharmonic Society for enabling us to hear six of the world's best conductors this season. Mr. Finck puts his comment as follows:

"Sensationalism in music is not usually to be commended, but when it coincides with the highest artistic enterprise and merit it must be welcomed as an aid to the popularization of the divine art. The most sensational thing in the impending musical season is the series of Philharmonic concerts, with its six renowned foreign conductors. Foreign concert institutes deem themselves lucky to secure one or two of the great traveling or 'prima donna' conductors, as some playfully call them, but we shall have six of them, specially imported for the occasion. Such an opportunity for comparison, study and enjoyment may not present itself again in a lifetime, and it would not present itself now but for the generosity of Andrew Carnegie, John D. Rockefeller, E. Francis Hyde, Clarence M. Hyde, Grant B. Schley, Elkan Naumburg and James Loeb, who made this epoch making project possible."

OUR genial contemporary, *Le Monde Musical*, advocates the creation of a league to suppress the claque at the Paris Opera, where it reigns in all its horrors. The claque is a well organized institution and acts under orders with a kind of unanimity. In this it differs from our system of "paper," where each deadhead goes his own way and applauds whenever the fit is on him. He does it for pleasure, the claque is in for business, and its business actively begins with the month of September. Then the bills announce "Rentrée of M. —," some mediocre baritone or detestable tenor, who has been in the country for a six weeks' holiday. The claque salutes him at his first appearance, and before he has finished his first air breaks out again with its acclaims. So the noise goes on till the curtain falls. The effect of the system on the singer is disastrous. He is compelled to do something to justify and explain the applause. He must, therefore, strive for effect. Now this was all very well in the days of Italian opera and of Meyerbeer, but in the days of Wagner and Saint-Saëns it is an impertinence. The singer, under the claque influence, has not learned that the secret of Wagner interpretation is the absence of personal effect, and he retains all the vices of the old Italian style.

Moved by these considerations, *Le Monde Musical* has drawn up a constitution for the new anti-

claque league, with a series of articles and a long "whereas," concluding with the declaration that the public alone has the right to praise or condemn.

Between the claque and the deadheads the public is in a bad dilemma. The majority of opera goers require some guide; it goes to the Metropolitan Opera House to see and be seen, to talk and be talked to; all music is alike to it. It cannot trust the critics of the daily newspapers, for their judgment depends on the advertisements. The best thing it can do is to be pleased it knows not why, and keep to itself any expression of its sentiments during a performance.

THERE has been a long statement concerning a certain institution called the Société Universelle Lyrique, of Paris, London, &c., with which certain musical names are associated, to the effect that this institution is attempting to create a national opera through influence in Congress. It is all nonsense; that institution is to bring out a subscription book, and that is all. Maurice Grau endorsed it at the time, and we advised him in this paper not to permit his name to be used for that purpose, but he paid no attention to it. Now his business manager is quoted in one of the papers as stating that Mr. Grau's attorney has been advised by Mr. Grau to enter a protest against the use of his name. It was used years ago and it was never stopped. That was the time to stop it.

IS it generally known that the man Burgstaller, who is to sing in "Parsifal" here, was taken to Bayreuth and educated at the expense of the Wagner family; that he was a poor boy who was brought down from the Bavarian mountains, had his voice placed and a liberal education given to him at the cost of the Wagner family? It is no shame to be educated by others when one has gifts and is poor; but what about the gratitude?

A PRETTY thing is the state of our comic opera market in New York. Henry K. Hadley sues a manager for "Nancy Brown" royalties, and the manager promptly replies that Mr. Hadley wrote only two of the songs in the "opera," the rest of the music being interpolated coon songs, ragtime marches and topical ditties. No doubt the same is true also of many other American comic operas.

THE Indianapolis Journal of recent date, in speaking of Mr. Damrosch, says: "There is no inspiration or hard mouthed exultation about Walter Damrosch." Now, that is not right.

MARIE NICHOLS' BIG SUCCESS.

[SPECIAL CABLE DISPATCH.]

BERLIN, October 20, 1903.

To The Musical Courier:

Miss Marie Nichols, the young American violinist, scored a tremendous success in a concert at Beethoven Hall. There was a large and representative audience. There was spontaneous enthusiasm. Miss Nichols proved herself an artist of extraordinary talent.

Harold Bauer's Engagements.

HAROLD BAUER will play with the Cincinnati Orchestra December 18 and 19. His first recital in Boston takes place November 4. He will also play with the Wetzler Orchestra in this city December 8. His orchestral engagements are very important.

An Audience of Eight Thousand for Duss.

SALT LAKE CITY, October 15, 1903.

To The Musical Courier:

DUSS has had a phenomenal success here at the Tabernacle, with a full capacity of 8,000 people filling the hall.



THERE is a good story going the rounds about Lowe-Price, the violinist, who "has just returned from the country and is prepared to accept a limited number of pupils at his handsome studio." The fact that Lowe-Price tells the story on himself will excuse its publication in this column.

The tale could be called "A Tragedy of the Beach."

[SCENE—The beach at Nantasket. He and She sitting in the sands. He, an impecunious violinist. She, an heiress. Near them, lying on his back, an old gentleman, asleep.]

HE—Today your father will arrive to take you away?

SHE—He came this morning.

HE (bitterly)—And tomorrow my vacation will be over. Misfortunes seldom come singly.

SHE—Is it, then, a misfortune to part from me?

HE—It is worse—it is a calamity.

SHE (demurely)—Why?

HE—Why? Because, back in New York you will be swallowed up in the stress and whirl of society. Because your world is not my world. Because I shall be buried in my studio, busied with my idiotic pupils. Because there will be no meetings like these, no intimacy—

SHE—But I should like to see you in New York. I should like to see you—often.

HE (wildly)—We must be more than mere acquaintances. I must feel that you are not unattainable—unattainable as the sun there.

(A long silence.)

SHE (tenderly)—Is not unattainable a very unpromising word?

HE (seizing her hand)—Sylvia!

SHE—Junius!

HE (suddenly releasing her hand)—Damn him!

SHE—Well—of all—who?

HE (quickly)—There comes that confounded idiot Jenckes. Don't turn, he's just behind you.

JENCKES (advancing to where they sit)—Hello, you two. Can a fellow disturb this tête-à-tête? (Seats himself.) Fine sea breeze today, isn't it?

(Silence of some moments, during which He gazes intently at the horizon, and She at the sky.)

JENCKES (unabashed)—Been in bathing?

SHE (perfunctorily)—No.

(Another silence, nothing if not marked.)

JENCKES—Going in?

HE (chillingly)—No.

(The silence finally makes itself felt. Jenckes yawns, stretches, looks at his watch, sighs, but remains seated.)

SHE (in desperation)—How entertaining you men are. Why don't you say something, Mr. Lowe-Price?

HE—I was studying that old man sleeping over there. Very interesting subject, too.

SHE (eagerly)—Oh, do tell us your deductions. (To Jenckes.) You know, Mr. Lowe-Price is a wonderful student of human nature, quite a

Sherlock Holmes, in fact. He reads character from the features, and all that sort of thing.

HE (flattered, and understanding that she wishes him to impress Jenckes)—Oh, it's just a trick, that's all. System and practice, you know. Every mental trait leaves its indelible imprint on the features; and then, of course, the observer must have a keen and accurate eye for detail. Now, in the case of that sleeping man, for instance. His face is turned this way. Look at him carefully. Would you call him refined?

JENCKES—I don't know.

SHE—I should say yes, of course.

HE—That is kind, but not shrewd. You have not used your eyes. In the first place, the man is unshaved.

JENCKES—It's Sunday.

SHE—Perhaps he doesn't shave himself.

HE—He could have attended to that on Saturday. Besides, he wears white cotton socks, and—

JENCKES—Many old men do.

SHE—And why shouldn't they?

HE—It is a sure sign of humble origin and low breeding. And look at that neck bow and the heavy watch chain—plated, I suppose—and the unpolished boots. He's a merchant, beyond doubt, for a Wall Street man is always nice about his dress. A merchant of peculiarly low intellect, too, for to lie down here, in broad daylight, with a view like this to look at and dozens of persons to observe, proves him lacking in imagination and without the power of self-entertainment. You know what Schopenhauer says about a man who is bored when left alone.

JENCKES—The poor old chap may be tired.

SHE—I—

HE—Of course he's tired, like a dray horse that has done its day's work. If there were goods to sell, or invoices to write, or bills to collect, he would be very much awake. His brain is dead to all the higher things of life. Look at that receding chin and those thin lips. A man capable of almost any crime, I should say.

SHE—But, Mr. Lowe—

HE (quickly)—Oh, you needn't be alarmed. He is probably so situated that it is not necessary for him to commit crimes; honest because he can afford to be, perhaps. But see the greed and low cunning stamped ineffaceably on that narrow forehead. Married, too; has a ring on his finger. Such men always marry. Not enough that they do no good in the world, but they must needs people it with a batch of numskulls as useless to society as their father.

SHE—But, really, this is too much—

HE (smiling)—And the daughters—I can just see the daughter of such a man—fat, dowdy, simpering, excellent housekeeper, plays "The Maiden's Prayer" on the piano, sings like a peacock, clumsy red hands that smell of kitchen soap, large feet, balloon cheeks, shiny—

SHE (gaspingly)—Stop, Mr. Lowe-Price, you have said enough.

HE (misunderstanding)—I say, with shiny cheeks, thick neck—

SHE (vehemently)—Stop, stop! You are no gentleman to say such things.

HE (in surprise)—Why, what's he to you—a stranger—

SHE (cuttingly)—Indeed, he's not. He's my father. You have insulted him and me. Mr. Jenckes, will you see me to the cottage?

JENCKES (gleefully)—With pleasure.

HE (appalled)—Your father! Why, Sylvia, I— you—he—

SHE (turning her back)—Mr. Jenckes, your arm, please.

HE—Sylvia, I beg—

SHE—Good morning, Mr. Lowe-Price.

And that is why Lowe-Price just now spends most of his time repeating to himself and to his friends the saddest words of tongue or pen.

After years of diligent research and patient compilation Rupert Hughes, busiest of bibliophagists, has just put out the two volumes of his new "Musical Guide."

Seldom has a book been better named. From cover to cover it guides the ways and means in music, points the long roads and the short, the practical and the picturesque, the stepping stones and the pitfalls. It is succinct and sensible, catholic and complete, authoritative but never pedantic. To provide the publishers with a phrase—the 807 pages of Rupert Hughes' "Musical Guide" benefit the student, interest the layman, awe the reviewer and impress the musician—most notable achievement of all!

From the "Introduction to Music for the Uninitiated," a talk to the layman, by the editor of the "Musical Guide":

There is almost as much humbug about the mysteries of music as there was about the oracles of Delphi. * * *

There is no deeper mystery about the tools and trade of music than about those of any other carpentry and joinery. It is far easier for some people to write a melody than to drive a nail straight. * * *

And there are thousands of professional composers who ought to be earning honest livings driving nails home instead of starving to death dishonestly driving audiences home. * * *

The reason the editor is desirous of taking the veil from certain of the arcana of music is not that he wishes to increase the number of composers—heaven forbid! * * *

Many wretched pedants think that the number of forms is limited, but this is a fallacy that is disproved every day. * * *

Live and let live is the best art motto. * * *

Is there any excuse for your not writing the first movement of a sonata after being told how to do it in the following unmistakable fashion:

First you select a melody, one with an elocutionary and sententious manner, and containing many good texts to develop. You write it out plainly and emphatically in the key that suits it best. As a sidelight and a foil you select some more lyrical and songlike air, and for contrast you put it in another key, naturally one of the related keys, most naturally the nearest related key, or the dominant. Or you might put the second melody in the relative minor. Having stated your two subjects, you may choose to repeat them word for word, or note for note, so that there shall be no mistaking them; you may then add a concluding reflection more or less elaborate. This is the first section of the sonata.

Having stated the two texts, the principal and the subsidiary, you now propose to show their true profoundness, and your own true skill as an orator. You employ the devices of elaboration mentioned above, and you play battle-dore and shuttlecock with the two themes in all the keys you wish till they fly to pieces; then you juggle the pieces; you modulate from grave to gay; from cold to tropical, from whisper to shriek, from insinuation to fervid appeal, from metaphor to homely paraphrase; in fact, you evoke every art and artifice you can borrow from the schools or can find in the promptings of your own emotions. When you have exhausted all the devices propriety or your knowledge permits, you have finished the second section of the sonata, the so called working out, or development, or free fantasy, or elaboration.

The third section consists of a restatement of the first theme in the original or tonic key, followed by the second theme, not in its related key, but now in the same key as the first theme, in order that a definite key may be left in the mind to give an effect of unity. A short peroration or coda ends the sermon like a welcome benediction.

And here is a word to the crabbed souls in music, the bigoted, the benighted and the churlish:

The classic masters were once living, breathing, passionate young artists, impatient of precedent and breaking rules for sheer pleasure as wanton boys smash windows. He who approaches them with intelligence and sympathy will find them still made of bone and blood, sinew and spirit. But once he has had the inestimable delight of their acquaintance, he must, above all things, avoid the belief that art and glory died with them. * * * Music, like

any other living speech, is always growing and must always be newly studied. If we would not have it a dead language we must be prepared for change, and be willing to learn.

This "Introduction" is followed by a series of five essays on "The National Schools," by Irenæus Prime-Stevenson, and a healthy, optimistic résumé of the American school, by Rupert Hughes. Louis C. Elson contributes two sketches that are inconsequential, considering the unlimited scope of the subjects assigned to him—"The Great Instrumentalists" and "The Great Singers." A list of "Abbreviations, Titles, Dignities, Institutions, &c.," immediately precedes the 450 pages of the "Pronouncing and Defining Dictionary of Musical Terms, Instruments, &c." Of this section and of the "Dictionary of Musicians" (Volume II) I am willing to believe the announcement of the publisher that they contain "more definitions than any other dictionary of musical terms yet compiled" and "more biographies than any other dictionary of musical biography extant."

The stories of all the important operas are told by acts, entrances and songs, and the casts of the original creators are given. It is a relief to see that many superfluous operas have been left out of this list. The pictures of orchestral instruments and of their players are nothing if not realistic. The players look like types that might have stepped into the book from any of our metropolitan orchestras. Pronouncing tables in an appalling number of languages and many short essays by musical writers of America and Europe are other interesting features of this Volume I.

Great care and ingenuity have been exercised in the construction of two charts, one designed to assist in determining notes and intervals on the piano, the other to show absolute pitch and the ranges of the voice and chief orchestral instruments. Especially the latter is one of the few scientific tables that do not look like a hieroglyph to the inquiring student.

Among the many essays scattered throughout the work are three by Vernon Blackburn (Gounod, Mendelssohn and Mozart), Henry T. Finck (Franz, Grieg, Liszt and Wagner), A. J. Goodrich (Modern Harmony in Practice, Harmonic Warnings), Gustav Kobbé (Leading Motives), Ernest Newman (The Opera, Berlioz, Gluck, Tchaikowsky), Homer A. Norris (Counterpoint, Fugue), Sir C. Hubert Parry (The Art of Johann Sebastian Bach), Dr. Charles W. Pearce (Altered Chords), E. I. Prime-Stevenson (Meyerbeer, Rossini), John F. Runciman (Form, Handel, Purcell), J. S. Shedlock (Acoustics), and Rupert Hughes (Graces, Modes, Notation, The Organ, The Pianoforte).

Other facts about the "Musical Guide"—and it is a question whether this lengthy description has left any untold—you could easily ascertain by buying that invaluable work from the book makers, McClure, Phillips & Co.

MY DEAR SIR—I cannot refrain from saying a word in approval of the discussion of the Leschetizky literature and method which appears under the head of "Variations" in the current issue. I am sure that no person who has any thorough knowledge of the arts of sane piano playing and teaching can fail to welcome your words. There is real and great need at present that plain and sensible things about the Leschetizky fad should be said in a place and a way that shall give them wide currency; and what better place and way than the paragraphs in your last issue to which I refer? No word need be said or implied against Mr. Leschetizky or the undoubted greatness of his ability as a teacher. He is entitled to recognition as one of the epoch marking pedagogues of piano playing history, and to the fruit-increasing crowds of would be students—of his remarkable success.

But there is injustice as well as foolishness in the position which the so called Leschetizky method is assuming

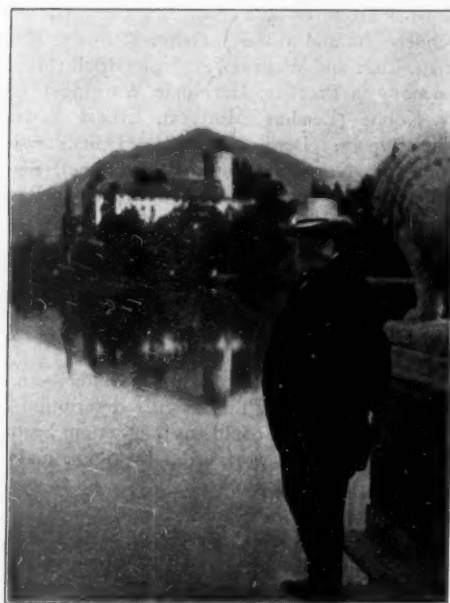
in the musical world. In the very nature of the case, if Mr. Leschetizky is a great teacher, as we must assume, there can be no "Leschetizky method." No great teacher ever has a method. Such teachers must be methodical and must treat each pupil in a systematic, logical manner; but while such treatment would make it proper to say that the teacher followed a method with the pupil, if he is a real teacher and not a mere taskmaster or critic, the different needs of different pupils would lead to different methods of treating them, and so different as to prevent the publication of any one order of presentation of the different elements of piano technic as the method of the teacher.

For a method is nothing more nor less than an orderly arrangement of the steps which the author considers necessary to accomplish the object in view. Dr. Mason thinks that some teachers require their pupils to raise their fingers too high, so he will leave out of his "method" any exercises calculated to strain the extensor muscles. But let a pupil present himself to Dr. Mason, whose playing is not clear in running passages, and how quickly and inevitably he will be told to raise his fingers higher. The high lift then will not be a part of the Mason method, but it will be a part of Dr. Mason's method with some particular pupil who needs it, and for the simple reason that Dr. Mason is a great teacher.

There is, as you say, nothing essentially new or modern in the published portions of what is called the Leschetizky method. Dr. Kullak gave the world more that was new and valuable in methods of improving the musical results of piano playing than Leschetizky has done so far, five times over; but while there may be for those who can submit themselves to the personal influence of him whom you assert to be a "jolly old soul" (!) vast advantages in piano study, it is absurd and unjust to allow the so called "Leschetizky method" to arrogate to itself such claims to superiority. A teacher of my acquaintance applied recently to a teacher's agency for an engagement. The manager asked: "What method do you teach? the Leschetizky?" On receiving a negative reply, the comment was: "What a pity! All, or nearly all the school principals nowadays are asking for piano teachers who teach the Leschetizky method." Of course, the statement of the manager was absurd on the face of it; but it probably had enough basis in fact to show that the misconception of what a method is and can do, and the false estimate of the Leschetizky method in particular, is widespread and is working injustice. But the only antidote I know for the European and Leschetizky microbes is exactly the kind of writing that now and again I find in your widely read columns. Accept my personal thanks, which I feel sure are privately re-echoed by many another reader of THE MUSICAL COURIER.

HENRY G. HANCHETT.

No. 136 FIFTH AVENUE, NEW YORK, October 17, 1903.



A snapshot of Prof. Dr. Joachim, taken this summer at Brixlegg, Tyrol, where the violinist spent several weeks of his vacation. This picture is reproduced by courtesy of Frederick W. Schalscha, a pupil of Joachim and an excellent player to boot.

Dr. George M. Gould, of Philadelphia, has published in pamphlet form a study called "The Ill Health of Richard Wagner," reprinted from the Journal of the American Medical Association, Au-

gust 1 and 8, 1903. We find that Wagner suffered from the following awesome aggregation of mental and bodily ills:

Headache, "sick headache," "dyspepsia," "nervousness," melancholy, insomnia—these were some of the more prominent symptoms that, in various mixtures, rendered so miserable the lives of De Quincey, Carlyle, Darwin, Huxley, Browning, Whittier, Spencer and Parkman. Some had some of the symptoms all of the time; some had all of them some of the time. Wagner had all of them all of the time. * * *

He also suffered all his life from an intercurrent affection, erysipelas, which is a disease dependent on denutrition. * * *

Wagner's clearest symptom was "sick headache"; migraine, mephrim, hemicrania; nervous headache or bilious headache are other names for this terrible affection. * * *

All the symptoms of Wagner's functional diseases ended with the establishment of presbyopia. * * *

One eye at least went out of function. * * * Consult the Wagner portraits. The left eye is turned out and up. Some American oculists call this defect "hyperexophoria."

This turning of the left eye upward and outward is, as oculists know, a result of ametropia, and especially of astigmatism and anisometropia.

No wonder that Wagner died young, at the age of seventy, and could never do anything better than his "Tristan and Isolde," "Meistersinger" and "Nibelungen."

Herewith a grateful acknowledgment for the receipt of the following invitation:

A SPECIAL PERFORMANCE FOR MANAGERS AND THE PRESS.

A new headliner for high class vaudeville stage.

"THE LITTLE GIRL WITH THE BIG VOICE." Under the management of Col. Alonzo S. Gear, 688 East 138th street, New York.

Requests the honor of your presence at Hurling & Seamon's Harlem Music Hall,

Matinee performance on

Wednesday afternoon, October 21, 1903.

To see her new three character dramatic composition and musical sketch in four parts, replete with new and charming scenery.

ENTITLED TOKALON (THE BEAUTIFUL)

[Copyright by A. S. Gear, New York, 1903.]

- (a) As the prima donna, singing aria from popular opera, closing in a transcendental halo scene.
- (b) As the Indian maiden and unique detective, with popular song.
- (c) As the country lass going to market, with song, singing the chorus with imaginary lover.
- (d) Answering encore recall with spirited interrogatory song; emphatically seeks responses from several auditors, finally deciding she will have nothing to do with either, but guesses she will marry another listener whom she designates.

N. B.—At present arrangements are made for one performance only.

T. Carl Whitmer sends three songs, his op. 4, based on poems by Dante Gabriel Rossetti. The lyrics show facility in harmonic invention and the ability to portray a mood. There is atmosphere in "Heart's Haven," the "one roundelay" being adhered to rather too faithfully. "The Trees of the Garden" is a good song for a baritone who possesses the power of characterization. "Cloud and Wind" is rather more in the manner of Mr. Whitmer's setting of the Browning lyrics, "Pippa Passes" and others. These new songs are not "grateful" for the singer but they speak well for the earnest purpose and serious direction of the composer.

MADAME BLANCHE MARCHESI.

HERE are some English press notices of Mme. Blanche Marchesi:

ROYAL OPERA, COVENT GARDEN—SEPTEMBER 25, 1903. "TRISTAN AND ISOLDE."

Madame Marchesi's Isolde was again most impressive and vocally beautiful.—The Times.

Mme. Blanche Marchesi has a magnificent conception of the character of Isolde. In the first act she is the veritable Irish Princess, pride of race and the sense of her supposed intentional neglect by Tristan predominating over the deeper womanly feelings which underlie her regal exterior. Then, as it were, a mantle drops from her shoulders, the pride falls away and the warm-hearted woman remains, with no thought but of Tristan and her love for him.—The Standard.

But the greatest achievement was the performance on Friday of "Tristan and Isolde." It is not too much to say that Mme. Blanche

Marchesi's dramatic ability and insight into the subtleties of emotion and characterization have never been made so conspicuous as in her embodiment of Isolde. The Irish Princess had an angular Celtic temper, but she was a true woman at heart, and both sides of the forcibly drawn character were finely delineated by Madame Marchesi. In the first act Tristan had to face a haughty and imperious dame, a very cyclone of exterminating scorn, but after the sharing of the cup, which proved that each is willing to die for the other, it was Isolde the woman that spoke and held the house enthralled by the truth and depth of her love.—The Referee.

Mme. Blanche Marchesi's reading of the part of Isolde was truly great.—The Observer.

Mme. Blanche Marchesi's reading of the part of Isolde was a splendid presentment. This great artist compelled admiration by the breadth of her dramatic method. Her singing, especially in the second act, was also noteworthy.—The Weekly Despatch.

Mme. Blanche Marchesi in the part of Isolde realizes to a large extent the ideal which Wagner intended his heroine to realize.—Pall Mall Gazette.

Mme. Blanche Marchesi as Isolde pleased my sense of art on this occasion. She seemed to strike the right note of both pride and passion characteristic of the Irish Princess. Madame Marchesi's voice lasted well throughout.—Modern Society.

As Isolde Mme. Blanche Marchesi once more showed that she possesses exceptional dramatic gifts.—The Manchester Courier.

The crowning achievement of the Moody-Manners Company was the performance on Friday of "Tristan and Isolde." Mme. Blanche Marchesi as Isolde acted with her usual dramatic perception and phrased the music with rare skill and a keen sense of subtle shades of meaning.—The Sunday Times.

Mme. Blanche Marchesi as Isolde sang with much dramatic power and passion.—The Echo.

Of Isolde's exacting music Mme. Blanche Marchesi gave a very intelligent rendering, and in the greatest of all love duets she sang with fire and passion.—The Lady's Pictorial.

Mme. Blanche Marchesi, the Isolde, has undeniable dramatic gifts, and she delivered her music with considerable power.—The Daily Graphic.

She gave a most artistic rendering of Isolde, full of dramatic power and shades of emotion. She sang really beautifully.—Illustrated London News, October 3.

The leading artists, it is no exaggeration to say, acquitted themselves admirably of the task imposed upon them. Madame Marchesi in particular having acquired a complete conception of the character of the Irish Princess, whose pride forms such a feature of her temperament in the earlier part of the opera.—The Stage, October 1.

Madame Blanche Marchesi as Isolde gave a wonderful dramatic significance to her work, rendering every shade of emotion with telling art and expressing the vital unity of the character in quite admirable manner.

"TANNHAUSER"—SEPTEMBER 12.

Mme. Blanche Marchesi gained considerable success as Elizabeth. She sang throughout with exquisite refinement, giving plenty of light and shade. Her rendering of the Prayer in the last act had the most intense feeling and impressed one deeply.—Musical Standard.

The appearance of Mme. Blanche Marchesi in "Tannhäuser." * * * The great singer was in fine voice and the declamatory passages were splendidly rendered.—The Weekly Despatch, September 6.

Madame Marchesi's voice is at its best this season, and she gave a most interesting reading of Elizabeth.—The Illustrated London News, September 12.

The esteemed lady was in exceptionally good voice, and her consummate vocal command and keen dramatic intuition invested her embodiment with great interest.—Sunday Times, September 6.

Mme. Blanche Marchesi's impersonation of Elizabeth was no less a triumph. She was in excellent voice and her command of tone color and vocal resource were very noticeable, particularly in Elizabeth's Prayer, which was beautifully sung.—The Yorkshire Daily Post.

Celui d'Elizabeth du "Tannhäuser." Ce rôle, en effet, fournit à l'excellente artiste l'occasion de déployer tous ses moyens; sa magnifique voix, l'art parfait avec lequel elle s'en sert, l'impeccabilité de sa méthode, son intelligence de théâtre et l'expression si pathétique qu'elle donne à ses interprétations, assurent à Madame Marchesi une place toute spéciale sur la scène lyrique de Londres. Jamais la prière d'Elizabeth, au troisième acte, n'a été dite avec un tel pathos; l'impression dans la salle était profonde.—La Chronique, September 5.

"TROVATORE"—SEPTEMBER 19, 1903.

Mme. Blanche Marchesi a eu un grand succès dans "Il Trovatore" à la matinée de samedi et lundi soir. Le Duc et la Duchesse d'Orléans et le Duc de Montpensier assistaient à cette dernière représentation. Ils l'avaient déjà beaucoup applaudi dans le rôle de Santuzza de la "Cavalleria Rusticana" mais lundi après le deuxième acte LL. AA. RR. lui ont fait parvenir une corbeille gigantesque portée par quatre domestiques et rempli d'orchidées.—La Chronique.

Great interest naturally centred in the appearance of Madame B. Marchesi, the signora, whose beautiful voice has seldom been heard to better advantage. It was an exceptionally fine interpretation. Her full, rich voice it was delightful to listen to.—Sportsman, August 28.

Mme. Blanche Marchesi, excellent throughout, rose to great heights in the scene outside the prison, and in her clinging sable draperies, with her ashy hair about her shoulders, she looked the beautiful embodiment of tragic despair. She is past mistress in the art of voice production, and her singing of the exacting music was beyond criticism, while her dramatic fervor and statuesque poses bring her into the same plane as an emotional lyric actress as Fräulein Jermina.—Vanity Fair.

NEW YORK ORCHESTRAL CONCERTS.

October 26.....	People's Symphony Orchestra
October 30.....	Wetzler Orchestra
November 5.....	Boston Symphony
November 6.....	Boston Symphony, Brooklyn
November 6.....	Metropolitan Opera Orchestra
November 13.....	Philharmonic Orchestra
November 13.....	Metropolitan Opera Orchestra
November 14.....	Philharmonic Orchestra
November 20.....	Metropolitan Opera Orchestra
November 21.....	Wetzler Orchestra
November 22.....	People's Symphony Orchestra
November 27.....	Metropolitan Opera Orchestra
December 4.....	Philharmonic Orchestra
December 5.....	Philharmonic Orchestra
December 8.....	Wetzler Orchestra
December 10.....	Boston Symphony
December 11.....	Boston Symphony, Brooklyn
December 13.....	Boston Symphony
December 18.....	Philharmonic Orchestra
December 19.....	Philharmonic Orchestra
January 3.....	Metropolitan Opera Orchestra
January 4.....	Philharmonic Orchestra
January 5.....	Philharmonic Orchestra
January 8.....	Philharmonic Orchestra
January 9.....	Philharmonic Orchestra
January 10.....	Metropolitan Opera Orchestra
January 14.....	Boston Symphony
January 15.....	Boston Symphony, Brooklyn
January 16.....	Boston Symphony
January 17.....	Boston Symphony
January 17.....	Metropolitan Opera Orchestra
January 18.....	Boston Symphony, Brooklyn
January 19.....	Boston Symphony
January 19.....	People's Symphony
January 23.....	Wetzler Orchestra
January 24.....	Metropolitan Opera Orchestra
January 25.....	Philharmonic Orchestra
January 26.....	Philharmonic Orchestra
January 29.....	Philharmonic Orchestra
January 30.....	Philharmonic Orchestra
January 31.....	Metropolitan Opera Orchestra

February 7.....	Metropolitan Opera Orchestra
February 12.....	Philharmonic Orchestra
February 13.....	Philharmonic Orchestra
February 14.....	Metropolitan Opera Orchestra
February 15.....	Boston Symphony, Brooklyn
February 16.....	Philharmonic Orchestra (extra)
February 17.....	Philharmonic Orchestra (extra, Brooklyn)
February 18.....	Boston Symphony
February 20.....	Boston Symphony
February 21.....	Metropolitan Opera Orchestra
February 23.....	People's Symphony
February 25.....	Wetzler Orchestra
February 28.....	Metropolitan Opera Orchestra
March 6.....	Metropolitan Opera Orchestra
March 15.....	People's Symphony

The Francis Walker Studios.

FRANCIS WALKER, who, by the way, has just been engaged as solo baritone in the Cathedral of St. John the Divine, on Morningside Heights, gave a "housewarming" in his new studios at No. 27 West Sixty-seventh street. The building is the new one erected by a syndicate of prominent artists and known as the Sixty-seventh Street Studios. Upon its ground floor, west of the superbly decorated main entrance, Mr. Walker has what is probably by far the most magnificent suite possessed by any vocal artist and teacher. The entrance door admits



FRANCIS WALKER.

one to an alcove which contains a stairway leading up to a charming balcony overlooking the principal studio. This room is 30 feet square and about 22 in height. Decorated green and pale terra cotta, with a great brick fireplace and all the woodwork in Flemish oak, it is one of the most beautiful and picturesque rooms in New York. Other equally artistic rooms opening to it make a seating capacity of 250, and will be occasionally let for the best grade of chamber concerts. The acoustic properties are perfect, as was proved last Thursday evening by the fine program Mr. Walker

provided for his guests. Leaving out the inevitable encores, it was as follows:

Sonata for violin and piano.....	Vivaldi
Alfred Donaldson Wickes and Madame Delhaze-Wickes.	
Pastorale and Presto.....	Scarlatti
Mme. Lisa Delhaze-Wickes.	
Scena from Don Carlos.....	Verdi
Francis Walker.	
Studio di Concerto.....	Martucci
Mme. Lisa Delhaze-Wickes.	

There were more than 200 guests, many being people of distinction in art and letters, and the formal opening of the home of one of our most successful singers and instructors was brilliant with talent. In the pleasant task of receiving Mr. Walker was assisted by Mrs. Frederick D. Nye, Mrs. Mary W. Ketchum and W. D. Stedman. Among those present were Dr. and Mrs. Philip Embury, Mr. and Mrs. Marvin Dana, Mr. and Mrs. Frederick D. Nye, Dr. and Mrs. Theodore Holcombe, Mrs. Leo Redding and Miss Redding, Mrs. Robert Vonnoh, Mrs. Potter, Mrs. B. Simonson, Mrs. Ketchum, Rubin Goldmark, Miss Kate Percy Douglas, John W. Brainsby, Mr. and Mrs. Sydney Rosenfeld, the Misses Johnson, Lucius R. Chaffin, Mrs. George Olcott, Mr. and Miss Olcott, Mrs. Theodore Conolly and Miss Conolly, the Misses MacFarlane, Mr. and Mrs. Henry Sawyer, Dr. Roland Hazen, Mrs. Earle, Miss Woodward, Miss Mary Ewer, Miss Simonson, Miss Mary McCulloh, Miss Bock, Alexander Black, Stephen Hewlett, Dr. and Mrs. O'Brian, Mr. and Mrs. Frederick Goodwin, Miss Helen Robertson, Stephen Hewlett, Professor and Madame Lance, Professor and Madame Jeannin, Miss Ada Patterson, Miss Haskell, Miss Hauser, Mr. Rudra, Mr. and Mrs. Charles Pliny Bromley, the Misses Spencer, Mr. and Mrs. Phillips, Mr. and Mrs. West, Mrs. Stephen C. Hunter and Miss Hunter, Mr. and Mrs. J. Albert Hawkins, the Misses Floeckher, Mrs. Trask, Mrs. Belleville, Miss Ruby Rees, Lewis Johnson, Mr. and Mrs. Archie Robinson, Mrs. Henrietta Beebe, Mr. and Mrs. C. H. Pearson, Henry Parker, Philip Walter Henry, Mrs. and Miss Ulman, Mr. and Mrs. Stuart Henry, Mrs. Aldace F. Walker, Miss Ruth Walker, Mr. Clark and Mrs. Grace Gayler Clark, Mr. and Mrs. Herbert W. Martin, Mr. and Mrs. Sumner Salter, Mrs. Philip Carpenter, Van Brunt Pearce, Mr. and Mrs. N. Archibald Shaw, Mrs. Florence Morrill, Mr. Googins, Charles Merriam, Charles Young and Mr. and Mrs. Rudge.



JACQUES THIBAUD

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Boston Symphony Orchestra.

Opening of the Season at Boston—Review by Philip Hale in the Boston Herald.



BEFORE reprinting what Philip Hale thought and wrote in last Sunday's Boston Herald on the opening of the twenty-third season of the concerts of the Boston Symphony Orchestra it may be well to state that for the first time in ten years seats for these concerts were for sale at Symphony Hall, and that at the auction sale of tickets for the season there was a loss of about 25 per cent. on the Friday afternoon sales and of about 10 per cent. on the Saturday evening sales, as compared to the sums received last season.

Two reasons are assigned for this manifestation of a decreasing interest. The one is the absence of attractive solo stars, which is proved by the fact that the prices of the tickets for the concerts when Melba is to appear are advanced by the ticket speculators to figures far ahead of the average concerts, which indicates that Boston musical culture is no lower and no higher than the music culture of this star ridden town.

The second reason assigned for the falling off of income is the self evident fact that Mr. Gericke as a conductor fails to draw. Naturally THE MUSICAL COURIER, like other critical sources, has its theory for this. People very soon tire of academic orchestral conducting, and they will find in this city this approaching season the reason why so many European communities have become interested and fascinated by some of the men who are coming over here to conduct the Philharmonic concerts. Most of these men have graduated and are no longer academicians, but are demonstrators of authority. Mr. Gericke is an amiable time beater. It will be observed that Mr. Hale, who is suffering from the fact that he is writing for a daily paper, which, like all dailies, cannot afford to be independent, cannot afford to print the truth. Mr. Hale, as will be seen by the following, does not enter upon any criticism of Mr. Gericke's conducting. It will be observed by students of these phenomena that the daily music critic can always freely criticise the absent composer and the transient guest, but the local musician, the local musical institution, with their permanent pull, cannot be treated unfavorably by the critic, because the owners of the daily papers, being the slaves of their public opinion, cannot afford to have the truth printed in their columns. They are in a worse box than the critics.

Mr. Hale's review follows:

The program of the first concert of the twenty-third season of the Boston Symphony Orchestra at Symphony Hall last evening, Mr. Gericke conductor, was as follows:

Overture, Euryanthe.....Weber
Concerto No. 1, in B flat minor, for piano.....Tchaikowsky
Entr'acte, Symphonique, from Messidor.....Bruneau
(First time.)

Symphony No. 2, in D major.....Brahms

The overture to "Euryanthe," in Europe as well as in this country, often serves as opening or closing piece at a first symphony concert of a season. Thirty years or more ago, when negro minstrels were fashionable as well as popular entertainers, the opening chorus, or, to speak by the card, the "opening load," was an arrangement of a chorus from "Ernani," and it was entitled "O Hail Us, Ye Free!" Had not this particular chorus been sung, the audience would have been suspicious of the jests, songs, dances and farces that followed. So, too, there was a time when all popular concerts began with the overture to "Zampa," or the overture to "Masaniello," or the overture to "Poet and Peasant." In concerts of a more dignified nature "Euryanthe" is accepted by many as the fitting announcement of the beginning of another season.

There is a reason other than mere caprice for this choice. The overture is not without a certain old fashioned but veritable pomp; it has the spirit of ceremony which the admirers of Weber call "the chivalric spirit." What Mr. Aphorpe was fond of naming the characteristic Weberian upward rush—in other words, the flourish pecu-

liar to Weber, his signature, which was his mannerism—contributes no doubt to the general feeling of pleasurable expectation, and promotes what Athenæus held to be one of the chief ends of music—"a gentlemanlike joy."

It would be perhaps an idle task for an ultra modern to insist that the only music in this overture that appeals to the men and women of the younger generation is that of the short episode which was originally intended to accompany a pantomimic scene on the stage, a scene of old fashioned romantic melodrama, with tomb, kneeling heroine, gliding ghost and an eavesdropping, intriguing woman. In these few mysterious measures Weber thought far beyond his period. The ultra modern might say that the rest of the music is decorative and that the decorations are substantial till they are cumbrous; that the melodies are like unto a cameo brooch worn by a faded woman who remembers nights of coquetry and dances long out of fashion; that the few measures of counterpoint show Weber as a plodding amateur. Nevertheless, the conventionally jubilant swing and the impetuous pace make their way in a concert hall even in 1903.

So, too, the choice of a symphony by Brahms was in this instance judicious. The Symphony in D is the most genial of the four, the most easily accepted by an audience, for if there are pages of supreme beauty in it, as toward the end of the first movement, so there are pages that are Mendelssohnian in the form and in the rhythm of the easily retained melodic thought. Mendelssohn, a shrewd composer, seldom, if ever, committed the blunder of surprising an audience. As in the theatre, so in the concert hall, an audience does not wish to be left in doubt, and in this symphony, which is in reality a storehouse of truly beautiful things, there is every now and then a passage that is accepted by the hearer as an agreeable commonplace.

The entr'acte from Bruneau's "Messidor" is a prelude to the fourth and last act of that opera, for which Zola wrote the libretto in prose. In the opera house the curtain rises toward the end of the prelude and the final measures are enchaind with the music of the scene. The entr'acte is built on five typical themes, for Bruneau invented themes to typify situations or to serve as symbols. An earnest commentator assures us that there are at least twenty-six of these themes, and they must be mastered for the purpose of prompt identification, or the hearer sits in his seat with as foolish a face as that of Parsifal standing during the communion scene in the castle of the Holy Grail. The themes in the entr'acte typify spring, sowing, water, love and toil.

In the opera house these themes may suggest what has gone before, serve as a summing up of preceding action, or awaken thoughts concerning the outcome of the story. In a concert hall this entr'acte sandwiched between a concerto and a symphony can be considered only as absolute music. The themes are merely melodies without esoteric significance. As absolute music the entr'acte is a pleasing work. The themes are fresh; they are introduced with apparent spontaneity; they are not too laboriously combined; and the orchestration is ingenious and sonorous. Bruneau is a composer concerning whom there is a marked difference of opinion even in Paris. A man of decided convictions, a critic who wrote bravely and honestly, he inevitably made enemies. Let us hope that we shall have an opportunity of hearing more of his music and of judging for ourselves. He has composed a symphonic poem, "The Sleeping Beauty," which will soon be played at Chicago, and excerpts from his latest opera, "L'Ouragan," have been warmly applauded in Parisian concert halls.

Tchaikowsky's first piano concerto has been played many times in Boston since it was introduced here and to the world, by Von Bülow in 1875. Last night the pianist was Harold Bauer, and his performance was a memorable one, memorable for rhythm and passion. Tchaikowsky was an Oriental in his love of rhythm and color, in his delight in rhythmic iterations, in drum beats or in haunting phrases that repeated do not weary, but

take possession of the hearer and fret his nerves till he is mastered by the spell, till he thinks and dreams or would fain act to that compelling rhythm.

It has been said of this great tone poet of longing, anguish and despair, that he at times is melodically trivial or coarse. His melodies have a direct appeal; pathetic, they stab the heart; but their gayety is not that of the idle dancer. Let the tune be at first ever so sprightly, sadness creeps in, and the sadness is soon poignant in the expression of the melancholy. Tchaikowsky might well have written the dance tunes for the revellers in Poe's wild tale; music that now halted strangely, that shuddered in its measure, knowing the approach of masked Red Death. In this concerto how suddenly the merriment of the French dance tune in the second movement is chilled! And how the dance fades away as at command.

Now Mr. Bauer not only appreciated the essential spirit of this concerto, which is too often misunderstood or belittled by being turned into a mere show piece, but by an intellectual force charged with artistic passion he interpreted the music and revealed Tchaikowsky's soul, a soul that, as we now know from the composer's correspondence, was full of strange contradictions; the soul of a man shy, now distrustful and now confident of his genius—one yearning for affection, yet suspicious and inclined toward misanthropy; a man of the loftiest and noblest aspirations, vexed by grievous mental ailments.

The concerto is to be taken as Victor Hugo took Shakespeare—in bulk. It is enough to say of Mr. Bauer's performance that never before did the work seem so colossal in proportions, so tenderly beautiful, so rhythmically entrancing and irresistible, so demoniacally, and yet so nobly, passionate. The long continued and repeated applause was merely the attempt of the audience to show in a measure its profound appreciation of the concerto and Mr. Bauer's artistic worth.

All in all, a concert of unusual interest. Mr. Gericke was warmly greeted, and he conducted with fervent authority. His reading of the first movement of the familiar symphony was perhaps especially admirable in a concert that even at the very beginning of the season was often worthy of the reputation of the orchestra at its zenith. Mr. Arbos, the concertmaster; Mr. Ferir, the violin player, and other new members were in their respective seats. Mr. Krasselt, the cellist, will be present at the next concert.

Obituary.

George Rode.

GEORGE RODE, formerly a leading clarinet player, committed suicide Tuesday of last week by inhaling gas. The musician and his family lived at 1593 Third avenue. His friends attribute the act to continued ill health. Mr. Rode was sixty-eight years old. At one time he played in the orchestras conducted by the late Anton Seidl. Mr. Rode was a performer of more than ordinary skill, and a thoroughly educated artist. A delegation from the Aschenbroedel Verein, to which he belonged, attended the funeral held at the home of the widow Friday afternoon.

Aime Charles Bertrand.

Aime Charles Bertrand, a violinist, formerly a leading ballet master, died Sunday night in the Bellevue Hospital. He lived at 235 West Thirty-ninth street. He was born in France sixty-five years ago, and began his career as a boy twelve years old in the ballet of the Grand Opéra in Paris. He conducted ballets at the Alhambra Theatre, London, and other theatres in that city. Fifteen years ago he came to the United States with Kiralfy and led the ballet at various productions in Chicago and New York. A pathetic incident in the closing hours of Bertrand's life was his faith in a prospective engagement at the Metropolitan Opera House. In his delirium he called for his violin and the nurses gave him the instrument. Bertrand leaves a widow many years his junior. Madame Bertrand is a ballet dancer.

Julius Rohe.

Julius Rohe, a member of the New York Arion, Liederkranz, and formerly president of the Jung Arion, died Saturday night in the Memorial Hospital, after two weeks' illness. Mr. Rohe succumbed after two operations for appendicitis. He was thirty-six years old and a bachelor.

WASHINGTON

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Fermata.

Madame Sembrich has just arrived here aboard the Kaiser Wilhelm der Grosse. She is booked for a recital in this city on November 17.

Harold Bauer is to assist the Kneisel Quartet at one of the Mendelssohn Hall concerts.

Madame Cappiani has just returned from her summer vacation, passed, as usual, in Europe. With the exception of a few days in London and Paris, she passed her time at Carlsbad, where she took the invigorating waters for a month, and then went to Nodi-Tiesso, Canton Tessin, Switzerland. This delightful Alpine resort, 3,000 feet above the level of the sea, on the main line of the famous St. Gothard Railroad, boasting a station of its own, so caught the madame's fancy that she determined to make it henceforth her summer residence when in Europe. Nodi-Tiesso, but a few years ago a comparatively unknown village, is rapidly growing in popular favor. Within easy distance from Zürich, Luzerne, Lugano, Milan and the Italian lakes, its wondrous mountain scenery, the superb cascade of the Ticino, and fresh, bracing air make it an ideal summer resort, and the madame is to be congratulated on the felicitous inspiration which led her to choose it as a site of her new villa. Madame Cappiani is in the best of health and spirits and ready once more to resume her onerous duties in her New York residence studio.

Miss Amy Fay, president of the Women's Philharmonic Society of New York, will sail Friday of this week on the Augusta Victoria from Hamburg. Miss Fay has been spending the last three months with Mrs. Clarence Eddy at the latter's villa near Paris, and the ladies attended together the recent Wagner Monument Festival in Berlin. Miss Fay's many friends and pupils will warmly welcome her return.

William D. Saunders, Mus. Bac., A. R. C. O., recently resigned the appointments of organist and choir director of Christchurch Cathedral, Fredericton, N. B.; conductor of the Festival Choral Society, Operatic Society, University of New Brunswick Glee Club and choir-master of St. Margaret's Church, all of Fredericton, N. B. Since his residence in Fredericton Mr. Saunders has occupied a leading position as a vocal trainer and conductor in the Maritime Provinces. Mr. Saunders will soon remove to New York.

Julian Walker's success last season in such important events as the Bach Festival and with the New York Oratorio Society, when he sang in "The Dream of Gerontius," will doubtless increase the demands for his services this season. His many engagements already closed include: Recital, New Milford, "Faust"; Paterson, "Persian Garden"; Norwalk, "Messiah"; Trenton, "Hiawatha"; Montreal, "Messiah"; and with the Philadelphia Orchestra in the Ninth Symphony. Aside from Mr. Walker's out of town engagements he has many engagements for concerts and private entertainments in the city.

Madame Schumann-Heink has paid an indemnity to the Berlin Royal Opera, and is now definitely out of its personnel.

On Monday night, at the Casino, Francis Wilson revived "Erminie," a real comic opera, which comes as a great relief after some of the musical trash which has been foisted of late on the New York public.

The following artists will assist at the New York concerts of the Kneisel Quartet: Messrs. Bauer, Busoni, Gebhardt, Von Inten, Randolph and Loeffler; and Miss Metcalfe.

Jacques Thibaud sailed from Havre on Saturday aboard La Lorraine. Thibaud will make his New York debut at the first Wetzler concert on October 30, and will play also at the rehearsal and concert of the Philharmonic Society on November 13 and 14. His first recital is to be given at Carnegie Hall on November 20.

The artists who are to assist Madame Patti on her tour in this country sailed from Europe last week.

Madame Patti is announced to sail from Europe on Saturday.

William Sparger, a cantor at the Hebrew Synagogue Emmanu-El, tried to commit suicide in Philadelphia last week.

W. C. Dyrsen, who was for many years the manager of G. Schirmer's publishing firm, has associated himself with the music house of J. H. Schroeder at 10 East Sixteenth street. Mr. Dyrsen possesses a remarkable knowledge of the musical literature and of the publishing business, and should prove to be a most valuable aid in the Schroeder concern.

The Severn Trio announces a concert in Newark, N. J. Edmund Severn, violinist, and Mrs. Jessie Graham, soprano, are to be the soloists. The Napravnik Trio, first performed in New York by the Severn Trio last season, will be a novelty in Newark.

Victor Kloefer, a basso, has been engaged to join the vocal forces at the Metropolitan Opera House.

Rudolph Kraselt, the new solo 'cellist of the Boston Symphony Orchestra, will not be with the organization at the beginning of its season, as he is compelled to finish his one year's span of military service in Germany. Kraselt is expected to join the Boston Orchestra later in the season, and to play solos at several of its concerts.

Mrs. Fritz Scheff-Bardeleben arrived in New York last week aboard the Kaiser Wilhelm II to join the comic opera company of which she is to be the head.

Miss Helen Henschel, a soprano who appeared in concerts here last winter, is engaged to be married to Wolfram Onslow Ford, a son of the artist, the late Royal Academician, in London.

Carl Venth, the violin virtuoso and teacher, has opened a studio in the Bank Building at St. George, Staten Island.

The Young Composer.

ONE of the most noticeable things in connection with the work of young composers is, says a writer in the London Morning Advertiser, the extraordinary facility with which they produce their compositions. During the past few weeks we have had opportunities of hearing many of them at the Promenade Concerts. Unfortunately we have heard nothing that is likely to live, or that indicates the budding musician has creative powers out of the common.

On the program at one concert we read that "the composer was born in 1878, and his list of compositions already amount to one opera, five operettas and over a hundred vocal and instrumental works of various kinds." The mere contemplation of it takes one's breath away. This young man is not alone in the matter of productivity. We merely take him as an example.

To be industrious is commendable; to be ambitious is a credit to any person. It is very satisfactory to witness a youth pursuing his art with unremitting devotion. But, alas, there comes the question, to what good? What shall it profit him if he produce a new work each day and it does not possess the element of originality? (We scarcely think the lack of originality is serious. For some of the greatest composers were not, as all the world knows, original at the beginning.) "The poet writing against his genius will be like a prophet without his afflatus." Bad enough to write against one's genius, be he poet, musician or novelist; but how much worse is it for the man who is only a clever workman to put forth reams of matter which is not illumined by a single divine thought.

The following paragraphs are particularly excellent: Few young composers have the power of self criticism. They are impetuous and eager for fame. There may be a speck of fine gold in the quartz of their mental equipment, but they have not the patience to labor steadily to detach it from its stony environment. Instead of the precious metal they give us rock in massive quantities, and do not see that such material is strewn the wayside in abundant profusion.

It is only now and then that the world produces a genius such as Schubert. From his brain the sweetest music flowed with reckless facility. At any moment he was ready to embroider verse with the divinest melody, and to enhance the value of the poet's words with the beauty

of his melodic inspiration. The commonest of his ideas had some intrinsic value. Nature forced him to compose as it forces the nightingale to sing. But of the works we have heard during the past few years by our young composers there has scarcely been one which proved the writer to be other than an assiduous student and a clever craftsman.

Nowadays, however, the art of orchestration is so fully developed and recognized that a critical amateur will not be deceived by mere noise and elaborate technique. He requires some evidence of originality, some indication of the true temperament. It is easy enough to rhyme in print and to put forth doggerel by the mile, but of what value is it? It is in its place in the ephemeral journal; it serves its purpose for the day, and is then forgotten. Its writer, however, appreciates it at its true value, and knows he is doing hack work to provide him with the wherewithal to purchase his daily bread.

But these young musicians have no such idea of their own merit. Their heads are filled with an intense appreciation of their own work. They write, as they believe, for posterity, and would never condescend to pen anything which they considered commonplace or vulgar. A catchy melody is a thing they despise, and they would not prostitute their talent to write anything for the man in the street.

So they go on piling up manuscripts until the day arrives when disappointment and heart sickness turns them from the pursuit of that elusive mistress, Fame, and they become country organists or musical professors in ladies' seminaries. The art of composition is becoming more difficult every day, and the young composer should first seek to learn if he has a message to give to the world. If he can say only what the world's mediocrities have said before him, then he should cast music to the winds and make chairs. Far better that folk should sit on them than on him.

Madame Maconda's Triumphs.

MADAME MACONDA is one of the first American singers to win laurels in her own country this season. Some extracts from criticisms of concerts last week follow:

Madame Maconda is known, at least in name, in the best musical circles everywhere. She has a high and brilliant soprano, which was displayed at its best in the two arias, the first from David's "Perle du Brésil" and the second from Massenet's "Esclarmonde." Those difficult portions of her songs which may be styled spectacular were given with marked finish, and she sang always with great ease. The simpler "You and I," given as an encore after the first aria, illustrated her versatility, for it was beautifully sweet in tone and sung with great tenderness.—The Fall River (Mass.) Evening News, October 16, 1903.

Madame Maconda is well known in the best musical circles. Her voice is a high, brilliant soprano, displayed at its best in the two modern selections from French composers which made every allowance for virtuosity. The difficult runs, trills and staccato measures were given with high finish and wonderful ease, and in the Massenet selection the D in alt was sustained without effort. In the simple ballad, "Baby Bye" (Lehmann), Madame Maconda showed another side of her art, singing with beautiful quality of tone and great tenderness the little nursery rhyme.—The Fall River Daily Herald.

Few sopranos have sung in this city who are the equal of Madame Maconda. She has a beautiful voice, full and strong, and it was a delightful experience to listen to her. Her first number was the aria, "Charmant Oiseau," from "Perle du Brésil," by David, with flute obligato played by Mr. Franklin. She sang this very nicely the blending of the voice with the tones from the instrument in one passage being particularly fine. She responded to the enthusiastic encore with "You and I," by Lehmann. Her second number was the aria from "Esclarmonde." For an encore she sang a berceuse by Jocelyn, with violin obligato played by Mr. Bendix. This was charmingly rendered.—The Fall River Daily Globe.

One rarely hears anywhere, even among the greatest singers in grand opera, as pure and sweet and entirely flawless a voice as Madame Maconda's. It discounted the flute obligato in sweetness, when she sang the "Charmant Oiseau," from the "Perle du Brésil," and she sang with an ease and grace that seemed to imply a reserve force equal to almost anything. The whole combination is one of rare excellence.—The Poughkeepsie (N. Y.) Daily Eagle, October 14, 1903.

It was not a concert to be dismissed with the mere printing of the program—for programs are like old friends, much depends upon the company in which they come. Madame Maconda sang her arias with that effect which makes one the happier that they were written, and the more grateful because art finds in woman's voice Nature's tenderest music. Still, even an artist may sing too many arias, and though the last be more artistically performed than the first, there may be a regret that the program had not been different. This is because of the charm of the voice, which seemed free from difficulty of any kind. Madame Maconda's voice is musical, and this poor old word is used here with as much faith in its true meaning as if it had never suffered and sorrowed in a good cause. Its range is satisfying; and that is the word, if they print it right, which covers all that may be said of a truly good voice.—The Poughkeepsie News-Express.

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THE important musical event of last week was the symphony concert under the direction of Fritz Scheel. That it was a great success goes without saying, as Mr. Scheel having the concert in hand would guarantee that. There was a full house, the best that has yet assembled to listen to the fine programs that have been played to us, and the applause was unstinted and spontaneous. One of the features of the program was the performance of Dr. H. J. Stewart's "Montezuma Suite," which was written for the Bohemian Club's Midsummer High Jinks. The book was written by Louis Robertson, and the play was such a success that Dr. Stewart was asked to arrange a suite from the principal numbers, to be performed at the last symphony concert. The music is as pleasing as any that I have heard from Dr. Stewart's pen. The first movement was quite dramatic in effect, and the Intermezzo and "Valse Lente" sweet and fanciful in style, though not nearly so characteristic as the march at the entrance of Montezuma, which had more of the weird and melancholy style that one must expect of the Aztec. The audience was greatly pleased with the suite, and loud cries for Dr. Stewart finally brought him before the audience to bow his acknowledgments for the ovation he was receiving. This was not till Scheel himself insisted upon his appearing to receive the honors bestowed upon him by enthusiastic friends.

The program for this concert, which is the last till spring, was rendered as follows:

Leonora Overture, No. 3.....Beethoven
Symphony No. 10, C major.....Franz Schubert
Suite, Montezuma.....H. J. Stewart
1. Prelude—Darkness and Dawn.
2. Intermezzo.
3. Valse Lente.
4. Processional March.

Rhapsodie Hongroise, No. 2.....Franz Liszt

This closed the season's work and it has been most enjoyable. So much so that all who have been regular attendants deeply regretted the close. But in this connection comes a most congratulatory piece of good news. It is no less than that Mrs. Phoebe Hearst, who is the patron saint of good music on the Pacific Coast, has through her generous desire that our people shall have the best obtainable, and also it may be to settle the much mooted symphony question in San Francisco, made it possible for Scheel to return to us in March, bringing with him his own well trained orchestra, for a twenty weeks' engagement here. This is not to be an experiment, but a permanency, that is to be enjoyed next year as well, and it may be the year after, and so on indefinitely. Scheel is to alternate between San Francisco and Philadelphia, twenty weeks in each city. This is the best news musically we have had for many moons, and does it not speak loudly for the musical growth of dear old 'Frisco that the demand for good music is so strong at this time it can no longer be denied?

Last Sunday at Saint Dominic's Church, under the direction of Dr. H. J. Stewart, the choir of St. Dominic's performed the High Mass of César Franck, a work never given here before, and one of the most beautiful masses ever written for the Roman Catholic service.

One of the most successful concerts ever given by young singers in our city was that of the Rölker pupils on Thursday night at Steinway Hall. The hall was crowded with a representative audience, and the program from start to finish an artistic success.

Mr. Rölker presented at this concert five of his most advanced pupils, and the work was without exception the best I have ever heard from the Rölker studio, and could easily take rank with professional work anywhere. Miss Maud Goodwin has a highly trained soprano voice of beautifully clear and sparkling quality, which she uses with fluency and the utmost ease even when the most severe demands are made upon it. The young lady sings with a magnetism of delivery that makes every note tell, and as she is studying with the profession in view her success is assured.

Miss Mignon Judson was another surprise. Possessed of a mezzo contralto voice of great sympathy and power of expression, she carries the audience with her and makes the theme of her song inevitably felt. Hers is a voice that reaches the heart, and one can predict that she will become a ballad singer of note in time, as she is at the threshold of her career as yet and very young.

Miss Gertrude Wheeler is already well known in San Francisco for her lovely deep contralto, and was greeted with enthusiasm when she appeared. Her work on this occasion but deepened the impression of former appearances, and one of her encores, D'Hardelet's "Three Little Green Bonnets," was one of the things that make one feel a lump in one's throat when heard as she sung it. All the numbers were encored, and Miss Judson's "Kerry Dance" was delightful. Mr. Yoho gave as an encore to his solo "The Song of the Wind." Both he and Mr. Rosborough sung well and were well received by the audience. The fine old quartet from "Rigoletto," that one never tires of hearing when well done, received beautiful treatment at the hands of Misses Goodwin and Wheeler and Mr. Yoho and Edward Rölker. The number was so beautifully rendered that it was repeated at the demand of the audience. The quartet from "Martha," the "Notturmo," was also finely given, with Mr. Rosborough as bass.

The stage made a beautiful setting for the occasion, red mountain berries on the branch and trailing vines being arranged so as to give the effect of a veritable bower. The floral offerings were profuse and rare, making it seem almost a festival occasion. The accompanist was Miss Fanny Dana Janes, who filled her part of the program gracefully and with sympathy. The program follows:

Trio, Coronach.....F. Schubert
Misses Goodwin, Judson and Wheeler.
Reine de Saba.....Gounod
L'Été.....Chaminade
Those Azure Eyes.....Garnet Cox
Spring.....Garnet Cox
Miss Maud Goodwin.
Princess.....Grieg
Le Soir.....A. Thomas
Cutting Rushes.....Ch. Willeby
Miss Mignon Judson.
Good Night.....Franz
Sword Song.....Cloughlighter
Joseph Rosborough.
Quartet, Rigoletto.....Verdi
Misses Goodwin and Wheeler, Mr. Yoho and Edw. Xavier Rölker.
Put Thine Arms Around My Neck.....Hopkirk
I Mind the Day.....Willeby

June.....Beach
Miss Mignon Judson.
Toreador Song.....Bizet
Carl Yoho.
L'Esclave.....Lalo
Pur dicesti.....Lotti
Asra.....Rubinstein
Miss Gertrude Wheeler.
Duet, from Lakmé.....Delibes
Misses Goodwin and Judson.
Elizabeth's Prayer.....R. Wagner
Night.....Garnet Cox
April Birthday.....L. Ronald
Aimez Moi.....Viardot-Chopin
Miss Maud Goodwin.
Quartet, Notturmo, from Martha.....Flotow
Misses Goodwin and Judson, Messrs. Rosborough and Edw. Xavier Rölker.

Mrs. Mary Fairweather is doing a new line of work this season, and one never done here before. There is probably no one who could present this work but Mrs. Fairweather, certainly not as she does it in any case. Mrs. Fairweather has been giving a few private dramatic recitals, and among other works has presented Maeterlinck's celebrated "Monna Vanna." "Monna Vanna" is one of the forbidden things, and no one is allowed to play it but the author's wife, the Sappho of the play. But there is no prohibition to a woman like Mary Fairweather giving it as an illustrated dramatic recital, and truly it is a privilege to be allowed so great a treat as this magnificent work given as Mrs. Fairweather gives it. One of our most respected authorities has said of her in this connection: "There is no doubt Mrs. Fairweather has found in this drama a tremendous vehicle for her own peculiarly weird and mesmeric genius. She simply absorbs one into her own passion of description, and this, coupled with her power to evoke emotion, makes 'Monna Vanna' an art experience to say the least of it." Mrs. Fairweather is very popular among the women's clubs, and her lectures are much in demand. She gives "La Gioconda," next week.

Percy A. R. Dow directed his choir, assisted by a chorus of forty voices, at the church in Oakland in a service of song on Sunday, October 4. There was a solo quartet and violin besides the large chorus choir, and a very choice program was rendered. W. F. Ellis presided at the organ. The program was given as follows:

CHOIR NUMBERS.
The Heavens Are Telling (Creation).....Haydn
Solo Trio and Chorus.
Contralto solo, O Lord Most Holy (with violin).....Raff
Mrs. Ethel Warner.
Ho! Ev'ryone That Thirsteth.....Martin
Mr. Garthwaite and chorus.
Response, I Waited Patiently.....Hanscom
Solo Quartet.
Violin, Air for G string.....Bach
Miss Gertrude Hibberd.
Soprano recitative and aria (from Eli).....Costa
Mrs. Margaret Best.
Male chorus, Nearer, My God, to Thee.....Hanscom
Soprano obligato, Mrs. Best.
Trio, On Thee Each Living Soul Awaits (Creation).....Haydn
Mrs. Best, Mr. Kent, Mr. Dow.
Gloria in Excelsis (from Twelfth Mass, with violin).....Mozart
Solo Quartet and Chorus.
ORGAN NUMBERS.
Grand Offertoire in F.....Grisson
Festal March.....Calkin

A piano recital was given by the younger pupils of Mrs. Oscar Mansfeldt at Mrs. Mansfeldt's studio, at 1801 Buchanan street, on Saturday afternoon, that for excellence in technic and rapid advancement in execution was noteworthy. Much talent was shown in some of the numbers, and among the twenty-one pupils who performed there was displayed a large amount of individuality. Among so large a number of pupils it is hardly possible to go into

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detail; it is enough that all showed the superior training that they had received, and won honor for the manner in which a severe program was rendered by so young a class. The program is given below:

Sonata, C major, for two pianos.....	Mozart-Grieg
Miss Elizabeth Keating and Mrs. Mansfeldt.	
Romanze from Tannhäuser.....	Wagner-Liszt
Marche Fantastique.....	Basgiel
Eugene Raphael.	
Scarf Dance.....	Chaminade
Miss Edith Slack.	
Minuet.....	Paderewski
Miss Helen Schweitzer.	
Schmetterling.....	Grieg
Miss Rosalind Raphael.	
Au Printemps.....	Grieg
Miss Alma de Mamiel.	
Prés le Ruissseau.....	Rubinstein
Miss Stella Keating.	
Au Matin.....	Godard
Miss Ruth Slack.	
Moment Musical.....	Schubert
Miss Elise Schultz.	
Sonata, G major, first movement (for two pianos).....	Mozart-Grieg
Miss Blanche Edlin.	
April.....	Tschaikowsky
Miss Genevieve Raphael.	
Kammenoi Ostrow.....	Rubinstein
Miss Amy Robb.	
Valse, op. 34.....	Moszkowski
Miss Genevieve Schultz.	
Du Bist Die Ruh.....	Schubert-Liszt
Jagdlid, for left hand alone.....	Holländer
Miss Adele Stevens.	
La Jongleuse.....	Moszkowski
Miss Leila Coggins.	
Waldesrauschen.....	Liszt
Miss Viola Towman.	
Air de Ballet.....	Moszkowski
Miss Cora Brandt.	
Romance.....	Liszt-Mansfeldt
Frühlingsreihen.....	Sinding
Miss Ensign.	
Barcarolle.....	Moszkowski
Miss Kathleen Keating.	
Valse, Man lebt nur einmal.....	Strauss-Tausig
Miss Mabel Stevens.	
Impromptu.....	Schubert
Etude.....	Chopin
Maurice Robb.	

An orchestral recital was given on October 2 in the Unitarian Church of Oakland by the pupils of Alexander Stewart, violinist. The pupils were assisted by Miss Gertrude Stuart Holmes, contralto; Miss Aimee Davies and Miss Clara Ashmun Dodge, accompanists. The following program was rendered:

Symphony No. 2, D major.....	Haydn
Orchestra.	
Songs—	
Marine.....	Edouard Lalo
Gipsy Song.....	Anton Dvorák
Miss Gertrude Stuart Holmes.	
Violin quartet, Andante from op. 39, No. 2.....	Spohr
Miss Gertrude Hibberd, Miss Fannie Lawton, Miss Mina Clarke, Miss Sydney Miller.	
Cavatina from the Barber of Seville.....	Rossini
Cornet solo, Edward Jordan.	
(With orchestral accompaniment.)	
Solos played by twenty violins in unison—	
The Swan.....	Saint-Saëns
Perpetual Motion.....	Carl Bohm
Songs—	
Von ewige Liebe.....	Johannes Brahms
An Open Secret.....	R. Huntington Woodman
Miss Gertrude Stuart Holmes.	
Sextet from Lucia.....	Donizetti
Orchestra.	
March from Tannhäuser.....	Wagner
Orchestra.	

Among the interesting announcements for the near future are the concert of Hugo Mansfeldt's thirteen year old pupil, Carrie Sheuerman, and a recital by Mrs. Arthur Fickenscher.

The former gives a concert on Wednesday evening in Maple Hall of the Palace Hotel, playing an entire program of the works of Grieg and Tschaikowsky.

Mrs. Fickenscher will present at the San Francisco Women's Musical Club a program composed entirely of children's songs, a novel idea and one not done before. There are so many songs written both for children and on children's themes it is bound to be a most interesting recital.

A vocal recital was given at Steinway Hall on Friday evening by the pupils of Mme. Abbie Carrington-Lewys, assisted by Emlyn Lewys, pianist. The pupils who took part on the program were Mrs. Cora Hall, soprano; Miss

Ella La Selle, soprano; Mrs. Evelyn Winant-Dickey, soprano; Miss Clara Lewys, contralto; Ralph Worsley and Carl Crichton, baritones; Otis Carrington, tenor; flute obligato to Mrs. Dickey's number, Signor A. Lombardo. The pupils presented a rather difficult program in most part in a very creditable manner, showing superior training and careful tuition. Mrs. Cora Hall has a beautiful high dramatic soprano which she has well in hand, and made the hit of the evening with her numbers. Mrs. Hall is ere long to make a professional début. Miss Clara Lewis has a very sympathetic light contralto, and gave her numbers and several encores in a style that won her audience. Every number on the program was encored and the audience demonstrated their pleasure in the applause with which each number was received.

The announcement that Theodore Mansfeldt had married Mrs. Williams was an error. The lady was a Mrs. Thompson. Mrs. A. WEDMORE JONES.

STEIN MUSICAL.

AT the spacious and tasteful Stein studios Harry C. Stein attracted a large and representative Harlem audience to the first of his regular Thursday musicales. The musical program proper was preceded by a lucid and instructive talk, delivered by Mr. Stein himself, who used as the basis of his remarks an article on the Leschetizky and other piano methods which appeared in last week's issue of THE MUSICAL COURIER. Mr. Stein said that the article in question reflected perfectly his own views on the subject of modern piano playing, and that a careful perusal of THE MUSICAL COURIER is often worth as much to an intelligent student as a lesson from a teacher. The talk was illustrated with many witty comments and apt anecdotes, and earned for the speaker a large measure of attention and applause. Later, by playing several solos with admirable taste and finish, Mr. Stein proved that he is not one of those teachers who merely talk piano. The listeners were treated, too, to a well balanced performance of Grieg's 'Cello Sonata, and same 'cello numbers, wherein Mr. Hornberger displayed a smooth tone and neat technique. Appended is the full program:

Sonata for piano and 'cello.....	Grieg
Harry C. Stein, piano; G. O. Hornberger, 'cello.	
Berceuse.....	Iljinski
Invitation to the Dance.....	Weber-Bülw
Harry C. Stein.	
Sur le lac.....	Godard
Serenade.....	Godard
Chanson Napolitaine.....	Casella
G. A. Hornberger.	
Valse, A flat.....	Chopin
Perpetuum Mobile.....	Weber
Harry C. Stein.	

Schumann-Heink Keeps Her Word.

HENRY WOLFSOHN, Mme. Schumann-Heink's American manager, has received a letter from the well known prima donna showing that the committee who arranged the festival which took place in Berlin two weeks ago in conjunction with the unveiling of the Wagner monument had anything but clear sailing.

Many months ago, upon the invitation of the committee, Mme. Schumann-Heink promised to sing at the ceremonies of the unveiling of the great Bayreuth master's statue. It seems that an opposition, headed by the Wagner family, and recruited to a great extent by the followers of Mme. Cosima Wagner, as well as the Wagner Society of Berlin tried to influence all the artists, who promised to assist, as well as other well known celebrities in the musical world, to withdraw.

The great contralto received a number of communications requesting her not to participate. Among these was an urgent letter by Dr. Richard Sternfeld, president of the Berlin Wagner Society. To this Mme. Schumann-Heink answered as follows:

VILLA TINI,
KORTSCHENBRODA, NEAR DRESDEN, September 23, 1903.
Dr. Richard Sternfeld, Berlin, Germany:
DEAR SIR—I regret that my German impresario Herr Frankfurter, in Nurnberg, to whom I sent your letter, in accordance with

your request for immediate attention, neglected to answer the same. I will write to the gentleman at once.

As regards the matter of my assistance at the festivities in honor of the unveiling of the Richard Wagner monument, I must tell you that, firstly, I sacrificed my big fall musical festivals in America in order to assist with my modest means at the great national fête, a material loss of \$10,000, equaling 40,000 marks. Secondly, as a matter of principle, I never have anything to do with other people's quarrels. Thirdly, I know that Frau Wagner never was opposed to the participation of any artist in the affair. Fourthly, I consider it a disgrace that so great an occasion should be made laughable by narrow minded and childish considerations. Take an example by the much abused Yankees. When there is occasion to honor a great man in their country they are all ready to do it, without any ifs and buts. I have nothing to do with your quarrels. I love and worship Wagner and Bayreuth, and sing in honor and praise of the great German music reformer.

It is correct that the assistance of Americans, Frenchmen, Italians, &c., in fact, all foreign nations and their artists, should have been requested. Wagner's music—all art—belongs to the whole world. Hail to the German master, who was able to enthuse the whole world as he did. Hail, Master Wagner! three times Hail!

For me the one fact remains: A monument to Richard Wagner is to be erected in Berlin. To have participated in this great important event I consider an honor. I sing for the German master, Richard Wagner, not for Herr Leichner, to whom, notwithstanding, I would under all circumstances have kept my word.

Yours truly, SCHUMANN-HEINK.

During the Wagner memorial concert Mme. Schumann-Heink was given a magnificent medal. She was the only artist on this occasion who was honored with a decoration.

MINNEAPOLIS.

MINNEAPOLIS, Minn., October 15, 1903.

AMLIN HUNT will give his first free organ recital of the season at Plymouth Church Friday evening, October 30. Mrs. Maud Ulmer Jones will assist.

The Ladies' Thursday Musicales has completed its plans for the season and the various committees are actively at work. A study of the sonata form and modern opera is the plan of work adopted for the year and promises to be most interesting. W. M. Crosse, one of the leading local pianists, has been engaged to give a series of explanatory talks on the sonata form to help the members to a proper appreciation and understanding of this most important and noblest of all music forms.

To open the season the club has been fortunate in securing the services of Arthur Farwell, a brilliant young American musician from Boston. Mr. Farwell has made an exhaustive study of the music of the American Indian and will give a lecture recital on this subject. The recital will be given at the Unitarian Church, Thursday evening, October 29. Later in the season the club expects a visit from Arthur Foote, when an evening of his compositions will be arranged.

Beethoven's last five piano sonatas, which Hermann Zech will play at his sixty-third recital, Tuesday, October 20, comprise all the piano sonatas of the third period of his life, that of his highest development and individuality.

J. S. Duss and the Metropolitan Opera House Orchestra, of New York, appeared at the International Auditorium Friday evening in concert before a large audience. It was a most brilliant musical event and Mr. Duss, his orchestra and artists were given a rousing reception.

The first of a series of recitals by the faculty of the Northwestern Conservatory of Music will be given in the Unitarian Church, Wednesday evening, October 21. Those appearing will include Mrs. Fischer, reader; Miss Dobyns and Mr. Beach, pianists; Mr. Marshall, vocalist, and Carlo Fischer, violoncellist.

Miss Helga Olson will be at her home studio, No. 625 Eighth street, after October 12. C. H. SAVAGE.

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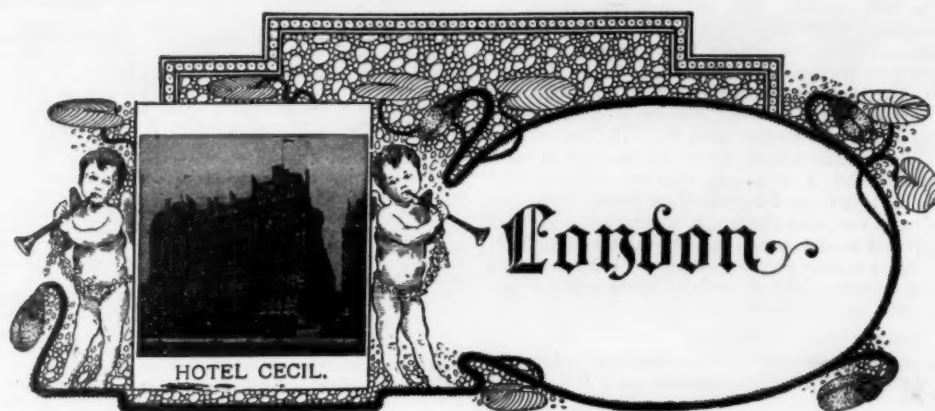
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HOTEL CECIL, LONDON. }
October 10, 1903. }

AFTER a sort of preliminary canter, in the shape of promenade concerts and a season of English opera, the autumn musical season proper is now upon us, and the advertising columns of the daily papers are beginning to be filled up with announcements of forthcoming concerts. Up to the present moment no musical event of any importance has taken place, but before very long the concert halls will resume their normal appearance, and artists, good, bad and indifferent, will be making their bid for the favor of the public. It is early yet to speak of the future, for the list of forthcoming concerts is very far from complete. The season, however, promises to be interesting. There is likely to be a revival of interest in Berlioz's music, which has been rather neglected of late, and before Christmas we ought to be considerably better acquainted with the work of the French master than we are at present. Among the soloists who have already announced recitals are Busoni, Sarasate, Josef Hofmann and Mme. Berthe Marx-Goldschmidt; while in the matter of orchestral music, in addition to the usual Queen's Hall series, Paur is to conduct one concert and Richter will visit London with his Hallé Orchestra. The next few days will probably bring many additions to this scanty list.

The popular Miss Marie Hall opened her season at the Queen's Hall on Saturday afternoon with a concert, at which she had the assistance of Mr. Wood and the Queen's Hall Orchestra. She is as great an attraction as ever, but what in the world is there to be said about a program of which the main features were Paganini's Concerto in D, that by Vieuxtemps in E and Saint-Saëns' "Rondo Capriccioso"? Truth to tell, we are heartily tired of all these works. Every violinist with any pretension to virtuosity, and many without any at all, plays these works over and over again, and though Miss Hall plays them better than most violinists, even this fact cannot awaken one to any great interest in them. Miss Hall's technic is certainly very amazing, and in her hands Paganini's concerto seems ludicrously easy, but if she would find some other work to play, which, while affording her the same opportunities for displaying her mastery over her instrument, is a little less stale, we should all feel profoundly grateful to her.

On the same afternoon Mr. Vert opened his autumn campaign with an excellent ballad concert at St. James' Hall. If all ballad concerts reached the same level as those of Mr. Vert, we should have but little cause to complain of them. As a rule, unfortunately, ballad concerts are little but stalking horses for publishers, whereat they foist upon the public all sorts of cheap and trashy ballads for which they wish to find a sale. At Mr. Vert's concerts, however, we always hear good singers and good music, and though two hours and a half of uninterrupted ballads is too gargantuan a feast for many of us, no better feast

could be provided for those who care for little but vocal music. On Saturday the singers included Madame Albani, Miss Muriel Foster, Miss Minnie Tracey, Dr. Theo. Lierhammer and Plunket Greene, five as excellent artists as it would be possible to find upon the concert platform, while among the songs were Grieg's "Im Kahn," Brahms' "Vergebliches Ständchen," Handel's "Ombra mai fu," Mozart's "Non mi dir" and Jensen's "Murmelndes Lüftchen." If the artists and the music were as carefully selected at all ballad concerts there would be very little cause to complain of them.

The progress of the Promenade Concerts has been as prolific of novelties as ever during the last few days, and the young British composer has again been given a chance of making his voice heard in the land. The name of Granville Bantock is already fairly well known here, and interesting works from his pen have been produced at various orchestral concerts. He has shown so distinct an individuality in much of his music that one is tempted to ask what induced him to write the suite of Russian scenes which was produced on Saturday night. The suite is presumably intended to depict certain aspects of Russian life, though what these may have been it is impossible to say, since, for some reason best known to himself, the compiler of the analytical program omitted to mention anything but the mere title of this work, while he devoted some twenty or thirty lines to the "Peer Gyn" suite, which, of course, everybody knows by heart. This, however, is only typical of the usual way in which he performs his task, for in the analytical programs of the Queen's Hall promenade concerts we almost invariably find the beauties of a Beethoven symphony described in some 500 or 600 words of prose poetry, while the novelties are summarily dismissed in a curt three or four lines. Mr. Bantock's suite, however, is not a work which we should care to hear again, clever though much of it undoubtedly is. When one of our younger composers has shown that he really possesses some originality we would prefer him to give it free rein, and not to write what is practically little but an exercise. Any composer of reasonable gifts and of no originality whatever can imitate the characteristics of Slavonic music up to a certain point, just as any fifth rate author can imitate the diction of 200 years ago in his novels. In England these pseudo-historical novels are known as Wardour Street, because Wardour street is the quarter of this city in which new furniture is dressed up to look as if it were old. It is just as possible for a composer to write Wardour Street as for an author, and Mr. Bantock's suite is Wardour Street pure and simple. Russian formulae and Russian turns of expression are all very well in the hands of a Russian composer, to whom they are the natural means of expressing himself. But they are entirely unconvincing in the hands of an Englishman, and,

at the best, such music as this can never be anything but imitation—good imitation it may be, but imitation all the same. Josef Nesvera's overture to the opera "Waldesluft," which was also produced at this concert, proved to be a much more interesting work, for in it we find a Czech composer of power writing in his national style. It is an overture which we should very much like to hear again.

Bohemia was again represented on Tuesday evening, when a suite of Josef Suk, the well known second violin of the Bohemian Quartet, was played for the first time in England. The suite is drawn from some incidental music written to a fairy play and seems admirably adapted for the purpose for which it was intended. The quaint, old world atmosphere of a fairy tale is very happily caught, and the scoring and development are invariably interesting. At the same concert a very fresh and attractive concert allegro for piano and orchestra by Nicholas Gatty was produced, with Howard Jones as the soloist. One of the most attractive features of this concert was the singing of Miss Minnie Tracey. In the Jewel song from "Faust" she showed that she is an unusually accomplished vocalist, who combines a fine technic with the powers of a true artist. Miss Tracey is singing a great deal in London now, and she invariably meets with unequivocal success. ZARATHUSTRA.

LONDON NOTES.

Mme. Maria Gay, the famous Spanish contralto, who has sung with such success in Paris at the Lamoureux concerts and elsewhere, will be heard in London next season.

Miss Marie Nichols, who will, assisted by the Queen's Hall Orchestra, give a concert at St. James' Hall on the afternoon of the 2d of next month, under the direction of Ashton's Royal Agency, is a young American violinist who for her English debut comes equipped with all the advantages of great talent and training of the first class. Miss Nichols is a native of Boston, where, at the age of eight, she commenced her studies under Prof. Wilhelm Rhodes. Some three years later she was placed with Emile Hollenhauer, the conductor of the Boston Festival Orchestra, who became so enthusiastic over the exceptional talent and rapid progress shown by his pupil that he wrote: "She has remarkable talent and is sure to make a great success. * * * She is beyond question the cleverest pupil I have ever had." It was this opinion and the brilliant success made by Miss Nichols during a subsequent tour of the United States with Schumann-Heink, Lillian Blauvelt and other artists that led Miss Nichols to proceed to the Continent for the completion of her studies. In Berlin Miss Nichols studied with Carl Halir and in Paris with Josef de Broux.

Wolfsohn Manages Strauss.

HENRY WOLFSOHN will be the sole manager of Richard Strauss in the United States. He made a special arrangement with Hugo Goerlitz, of London, who is the European representative of the great composer. Besides the four orchestral concerts in the Strauss Festival (referred to at length elsewhere in this paper) there will be a Strauss recital in New York. There will also be recitals in Boston, Chicago and other cities. In these recitals Madame Strauss-de Ahna will sing and David Bispham will recite "Enoch Arden," with Richard Strauss at the piano.

Amateur Choral and Orchestral Society.

H. BAUER'S Amateur Choral and Orchestral Society has begun its rehearsals in the Heinebund Hall, 267 West Thirty-fourth street. Mr. Bauer expects to accomplish much this season. He is desirous of securing good amateur singers and instrumentalists, who will enter earnestly into the work.

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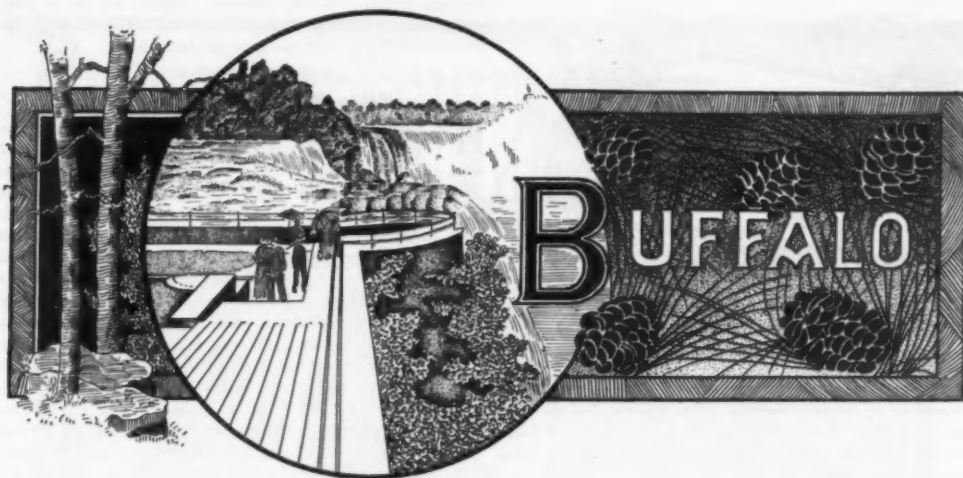
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BUFFALO, October 14, 1903.



HERE has been some speculation as to who would be Mr. Lund's successor at St. Margaret School. Mrs. Frank Davidson, of Linwood avenue, an admirable teacher and pianist, has been appointed to take charge of the department of music.

I hear that Laurence H. Montague, who is organist and director of the First Congregational Church, is intending to give a series of organ recitals this winter. Mr. Montague, it may be remembered, studied with William Carl for several months last winter, and upon his return talked to me very enthusiastically about the benefit he felt he had derived from his course of study in the Guilman Organ School, of New York.

On Saturday afternoon, October 17, at Loud Hall, Main street, a series of Chase & Baker recitals will be inaugurated. These recitals are always free and are well attended by all who enjoy the Chase & Baker piano player. Mrs. Elizabeth Hoffman-Mesmer, soprano of the North Presbyterian Church, will be the soloist for this occasion.

On Monday night the Ionian Musical Club gave the first recital of the season at the home of the director, Mrs. Nellie M. Gould, on Ashland avenue. The program follows:

Piano duet, Troika Fahrt.....Tchaikowsky
Miss Edith Elliott and Miss Smith.
Soprano, Cradle Song.....Tchaikowsky
Miss Belle Elliott.
Etude, op. 8, No. 3.....Karganoff
Miss Ball.
Soprano, Dreams.....Strelezki
Miss McCormick.
Trio, piano, violin, 'cello—
Zweifel.....Glinka
Slavonic Dance.....Dvorak
Miss Seamans, Mr. Koons, Mr. Knight.
Piano, Tarantelle.....Karganoff
Miss Smith.
Baritone, Ah! Sad, Indeed, My Heart.....Tchaikowsky
Dr. Chester.
Piano, Theme and Variations.....Tchaikowsky
Miss Knight.
Soprano, Through the Still Night, op. 47.....Tchaikowsky
Miss Miller.
Piano, Valse Caprice, op. 16.....Karganoff
Miss Crowell.

Tenor, Der Asra.....Rubinstein
Mr. Vorhees.
Selection for four violins.....
Mr. Koons, Mr. Walsh, Mr. Gornall and Mr. Tallmage.

Harry W. Hill, organist of the Church of the Ascension, has great success in teaching young men, being himself young enough, with enough boyish enthusiasm in his makeup, to be somewhat in sympathy with the merry hearted young fellows who like to indulge in singing. The Masten Park Quartet made its final appearance last week, because two of its members are leaving town for college, so the quartet has disbanded. The quartet was composed of Laurence Knibloe, Percy G. Bixby, Ernest W. Leslie and C. Pomeroy Fiske.

It is a step in the right direction to encourage young men and maidens in the noble art of song. At the Lafayette High School the principal, Arthur Detmers, will have the direction of a vocal club for girls. Joseph Mischka will have charge of the boys' vocal club. The Masten Park Glee Club will have to continue to look well to their laurels, that they may not be snatched from the "classic brows" of their present possessors.

The threatening weather of Thursday night did not deter the many friends of Ch. Armand Cornelle and Miss Paulette Antoine from going forth to witness the debut of the young French pianist. Twentieth Century Hall was filled to overflowing with a large, fashionable, enthusiastic audience, and many others were unable to gain admittance. The stage setting, a sylvan scene, made a fitting background for the slender, picturesque girl, who, clad in a becoming, tasteful gown, with a rose in her hair, came forward to challenge either criticism or admiration; the big program she played entirely from memory. Mr. Cornelle's pupils are taught to use their brains, and each one is obliged to memorize all compositions, no matter how difficult. Miss Antoine stood the test admirably. If she were at all nervous the fact was not apparent.

At the conclusion of the recital Miss Antoine's friends gave her quite an ovation, which she well deserved for her excellent work. She has improved wonderfully, and Mr. Cornelle, her most efficient, painstaking teacher, under whose tutelage Miss Antoine has made such rapid progress, is to be congratulated for her brilliant success. Her promising debut leads one to expect greater things of her,

should she study hard to fit herself to become a concert pianist.

Miss Antoine excels in rapid execution. In some instances her sense of tone color is deficient, a fault which time and practice will correct. Certainly a brilliant future may be hers if she will turn a deaf ear to flatterers and be guided by the advice of a thoroughly conscientious teacher such as she possesses now.

The program follows:

Sonata, op. 27, No. 2.....Beethoven
Adagio, scherzo, presto.
Barcarolle in G major.....Rubinstein
At the Spring.....Joseffy
Air from Samson and Delilah.....Saint-Saens
Au Printemps.....Grieg
Papillons.....Grieg
Caprice Espagnole.....Moszkowski
Nocturne, op. 55, No. 1.....Chopin
Valse, op. 34, No. 1.....Chopin
Scherzo in B flat minor.....Chopin
Liebestraum.....Liszt
Polonaise in E major.....Liszt

Rubinstein's Barcarolle and Joseffy's "At the Spring" were beautifully interpreted, also "Au Printemps." "Papillons," by Grieg, did not have the delicacy of coloring or lightness of motion which its name should suggest. There should be an intuitive perception of its beauty, otherwise the fingers cannot express what the heart does not feel. The "Caprice Espagnole" of Moszkowski is a tremendously difficult thing, and was played with dash and brilliancy. The Nocturne, op. 55, No. 1, Miss Antoine plays fairly well, but in its interpretation she evinces some mannerisms which she should strive to overcome, as an ungraceful, jerky use of the forearm. The Valse, op. 34, No. 1, will bear further study to make its interpretation an artistic success. The Scherzo in B flat minor was admirably played, brilliantly and with more color. "Liebestraum," by Liszt, and his Polonaise in E major elicited prolonged applause. Miss Antoine gave two encores, the final number being a beautifully rounded climax to an unusually difficult program for a young pianist to even attempt. Miss Antoine was the recipient of immense clusters of beautiful flowers, enough to cover the piano, and it was a difficult matter many times for her to lay aside the generous armfuls bestowed upon her. In response to repeated encores. Mr. Cornelle was obliged to appear with his pupil to bow their acknowledgments.

Another pupils' recital will take place in the near future in North Tonawanda, and the many friends of teacher and pupils are looking forward to it as a social event, the realization of which will surpass the most sanguine expectations.

Your correspondent should like to have heard another pupils' recital which was also given last night, October 15. It is such a pity that many important affairs occur on the same date. Judging from the program sent me, the recital given at St. Paul's P. E. Church was a pleasant affair. Emil R. Kenchen, organist of the church mentioned, in addition to a large number of pupils, had the valuable assistance of Miss Julia Agnes O'Connor, soprano, and Dr. J. O. Frankenstein, baritone, in a very ambitious program. The composers interpreted were Dubois, Godard, Spinder, Herbert, Meyer-Helmund, Haydn, Mozart, Wagner, German and D'Hardelot; Miss O'Connor's songs, "With Verdure Clad," "Who'll Buy My Lavender?" "Without Thee;" Dr. Frankenstein's, "Jerusalem, I Wait for Thee," "A Little Serenade." The pupils who took part in the recital were the Misses Olive Breitweiser, Anna Tappe, Frances V. Schwartz, Hattie Stutsman, Miss Matilda Speyer, the Misses Fleming, Elsie Elsuesser, William Wilkie and Fred. Richell. Emil Kenchen is a successful teacher of the pipe organ, as well as the piano.

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London *Daily Telegraph* says:
A powerful baritone. Distinct enunciation.
An admirable singer.

London *Lady's Field* says:
An artist; a man of brains, imagination and purpose.

"ELIJAH"—Walsall, Eng.
Never in the history of the society has a better selection of artist been made. His singing was a masterpiece of art, affecting chorus and audience alike.—*Press*.

"ELIJAH"—Strling, Eng.
A fine personation, artistic power, deft manipulation, every word clear, every phrased full meaning.—*Journal*.

"GOLDEN LEGEND"—Bunderland, Eng.—The greatest hit of the evening, his interpretation being in every respect superb.—*Journal*.





BOSTON, Mass., October 17, 1903.

THE event of the week will be the dedication of the new Jordan Hall, at the New England Conservatory of Music. This hall is named in compliment to Eben Jordan, whose interest in the conservatory has been of a most substantial nature, and the gift of a fine organ for this hall has further added to the benefits conferred. The hall is very handsome in oak and dark green and is said to be perfect acoustically. The seating capacity is about 1,100 and already a number of engagements have been booked, among them the recital for Thibaud, on November 7, and the recitals of the Arbos Quartet.

For the dedication the program will be:

The Boston Symphony Orchestra,
Wilhelm Gericke conductor.
Prelude and Fugue in C major for organ.....Bach
Wallace Goodrich.
Address
Henry L. Higginson.
Melpomene, dramatic overture.....Chadwick
Concerto in A minor.....Schumann
Mme. Antoinette Szumowska.
Symphony in E flat (Eroica).....Beethoven

The free scholarships in the New England Conservatory of Music opera course are not yet decided, as the preliminary examinations take place October 21. The final examinations will be held in the near future.

The Arbos Quartet, Mr. Arbos, first violin; Mr. Roth, second violin; Mr. Ferir, viola; Mr. Krasselt, violoncello, will give six concerts of chamber music at Jordan Hall during the present season. The dates will be November 23, December 21, January 25, February 8, March 7 and March 28.

At the next Symphony Concert Mr. Arbos, the new concertmaster, will be the soloist. He will play a concerto by Mendelssohn and one of his own compositions, "Tango," for violin and orchestra.

Harold Bauer's first piano recital of the season in Boston has been fixed for Wednesday afternoon, November 4, in Steinert Hall.

Miss Adah Hussey has returned to the city from her summer vacation, part of which was spent in the White Mountains. On September 2 Miss Hussey sang in Magnolia, on the 14th in New Hampshire, and on October 6 in Alfred, Me. Engagements for October 22, at Newton; 26th, Gloucester; November 11, Portsmouth, N. H., and early in December with the Nashua Oratorio Society, when "The Golden Legend" will be given, are already booked by Miss Hussey, as well as for a concert in New York, and some chamber concerts with Henri Blaisdell's new string quartet. In the spring she will sing a number of engagements with the Boston Festival Orchestra, so a busy season may be prognosticated for this young singer.

Carl Faelten's first piano recital of the season will take place in Huntington Chambers Hall, Wednesday evening, October 28, with the following program: Prelude and Fugue, C major, Bach; Rondo, op. 51, No. 2, Sonata, op. 90, Beethoven; Polonaise, op. 53, Nocturne, op. 27, No. 2, Etude, op. 25, No. 2, Valse, op. 34, No. 1, Chopin; Hungarian Rhapsody, No. 4, Liszt.

Miss Pauline Woltmann's season has begun with a rush, for although it is still so early in the musical year, she has already sung at several musicales, among them being one at the Black and White Club, Plymouth, an entertainment for the students of the New England Conservatory of Music who are living in the dormitories,

and at Somerville for the Heptorean Club, October 10. The recital at Somerville was given by Charles P. Anthony, and Miss Woltmann was heard in a group of German and English songs, as well as in the aria "O Don Fatale," from "Don Carlos."

Miss Woltmann spent the summer at her home in Rock Island, Ill., where in July she gave a concert with Miss Ella Scheib, of Chicago, and Mrs. L. S. McCabe, wife of State Senator L. S. McCabe.

Among Miss Woltmann's immediate bookings are: November 3, Providence, R. I.; November 10, Gloucester, and November 11, at South Weymouth, with the Hoffmann Sextet.

Miss Marie Everett's pupils, Miss Anna Metzger, who last year was assistant in the music department of the Randolph-Macon College at College Park, Va., is now at the head of the department at a high salary. Miss Everett has been Miss Metzger's only teacher, and it is a source of gratification to hear all the complimentary things that are being said about Miss Metzger's work. A recent letter from the director of the school said: "We have never had anyone in the music department like her; they are coming from all over the South to take the Marchesi method."

Miss Everett is already very busy, not only with her work in this city, but also at her Worcester studio, where she goes every Thursday.

Messrs. Devoll and Isham are to give two song recitals in Steinert Hall. The date for the first has been fixed for Tuesday afternoon, November 10.

Mme. Vinello Johnson has been receiving pupils at her studio in Huntington Chambers since October 1, and has a large number booked for the coming season. During the winter Madame Johnson will give weekly recitals at her studio, which is large and well adapted for the purpose. In her teaching Madame Johnson follows closely the methods of her former teacher, the late Signor Olivieri.

Mr. and Mrs. J. Hallett Gilbarte gave a reception on Thursday afternoon in honor of Miss Lillian Lawrence. The guests included many well known musical people. A group of Mr. Gilbarte's songs, sung by Miss Sallie Fisher, was enjoyed by those present.

International Opera School.

THE William L. Whitney International School is making two very important announcements. First, the engagement of M. Giraudet to organize and direct the opera school, with Mme. Gertrude Franklin and Miss Rose Stewart in his corps of aids, and also the engagement of Harold Bauer to teach in the piano school during the intervals between his concert engagements.

M. Giraudet is not so well known here, but in Paris his assuming of the new charge gives great prestige to the International School. He is of the Paris Conservatoire, of the Opéra, the Théâtre Lyrique, the Regio di Milan, the Opéra Comique, &c. He is an authority on dramatic art, his work on facial expression and gesture being standard in France. Many leading French singers are from his opera school, and that he has undertaken this work shows what he thinks of the future of American singers.

The plan of the International School is to take charge of students from the beginning to the end of their study. They are to be transferred to the branches of the school in Paris and Florence when they are ready; they are to be so placed as to gain all the advantages of residence in a foreign atmosphere, without waste of time or loss of effort in following false leadings. The various schools of

singing, French, Italian, German, English, are to be presented under leading exponents of each, always with the voice teacher to guard the tone production.

Helen Rhodes on "Parsifal."

HELEN RHODES (Mrs. Charles W. Rhodes), the Wagnerian lecturer, has been in Boston the past week, having stopped over on her way to New York from Eliot, Me., where she spent the summer. Mrs. Rhodes has already a number of engagements booked for the winter. In New York in December she will give lectures on "Parsifal," under the management of Frohman, at the New Lyceum Theatre; also in Philadelphia and Baltimore. In Boston her lectures at Jordan Hall will be under the management of L. H. Mudgett. She leaves soon for the West, where she will lecture in Toledo and other Western cities.

The proofs of her new book, "Parsifal," reached her in Boston, and it will soon be published. Its sub-title is "Legend of the Holy Grail and the Parsifal of Richard Wagner." The subject is treated from the earliest legend; its epic form of Wolfram von Eschenbach and Wagner's adaptation. Daintily bound in white, relieved with red and with appropriate illustrations, this little book will prove of interest wherever the names of "Parsifal" and Richard Wagner are known.

Elliott Schenck.

THE following notices of Mr. Schenck's conducting the Henry W. Savage English Grand Opera Company in Brooklyn speak for themselves:

"LOHENGRIN."

Mr. Schenck has his Wagner at his finger tips, and he attacked the long time favorite overture with an ease and vigor which delighted the audience, as long applause showed. The diminuendo and crescendo effects were freely graduated, applause storming all over the house.—Brooklyn Eagle.

Additional augmentation of the orchestra made his (Mr. Schenck's) work difficult, but he is thoroughly equipped for his part and could probably have managed as well without a score as with.—Brooklyn Standard-Union.

No lover of Wagner's music who heard the orchestra last evening under Mr. Schenck's direction can gainsay its part toward a well nigh perfect instrumental background. The opening overture was especially conducive to an appreciative turn of thought for what was to follow. * * * The grand climaxes were most effectively rendered.—Brooklyn Citizen.

"TANNHAUSER."

With his usual vigor, Mr. Schenck wielded the baton, and he won long applause at the outset for his masterly treatment of the overture.—Brooklyn Eagle.

The magnificent overture, introduction to the third act and in fact the entire instrumental portion of the opera was most agreeably set forth under Mr. Schenck's direction, and it is in such music especially that this orchestra reveals its admirable equipment.—Brooklyn Times.

The great overture Mr. Schenck read with admirable judgment. The "read" is used advisedly, for he patiently turned over the leaves of the score just as if he didn't know it well enough to beat time backward.—Brooklyn Standard-Union.

"CARMEN."

The finished work of the orchestra and the subtle and magnetic force of Mr. Schenck, who conducted, gave the essential support for the best work of the principals.

There was more than ordinary applause for the orchestral entrance.

Mr. Schenck showed a keen appreciation of Bizet's score. What is better, he gets the effects he wants from his men, while he holds the performance on the stage well together. His good qualities were shown in the overture, and later in the preludes to the third and fourth acts were applauded until the young conductor was compelled to bow his acknowledgments.

"CAVALLERIA RUSTICANA."

As might have been expected, there was a long and loud demand for a repetition of the intermezzo; and Mr. Schenck consented to a repetition. It is no more than justice to say that Mr. Schenck brought out all the beauties of the orchestral effects as well as Mascagni when he led at the Metropolitan Opera House.—Eagle.

Mr. Schenck also won much approval for his conducting of "Trovatore" and "Martha." This week the company opens in Boston with "Tosca," "Carmen" and "Cavalleria."

Richard Strauss in London.

RICHARD STRAUSS is to give another series of orchestral concerts in London early in November.

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BALTIMORE, Md., October 18, 1903

PEABODY recitals will open the Baltimore season, as usual, the first taking place on the afternoon of October 30.

The recital list is again an attractive one, containing some distinguished names:

October 30—Lydia Eustis, mezzo soprano, and Myron W. Whitney, Jr., bass.

November 6—Howard Brockway, pianist, and J. C. Van Hulsteyn, violinist.

November 20—Emmanuel Wad, pianist.

December 4—Fanny Bloomfield Zeisler, pianist.

December 18—Blanche Sylvana, soprano, and Alfred C. Goodwin, pianist.

January 15—Maud Powell, violinist, and Harold Randolph, pianist.

January 22—Ernest Hutcheson, pianist.

February 5—Ferruccio Busoni, pianist.

February 19—Marie Gaul, soprano, and Thomas S. Baker, bass.

March 4—Emil Sauret, violinist, and Minnie Klein, pianist.

March 18—Theodore Lierhammer, baritone.

March 25—Adele Aus der Ohe, pianist.

Because of the overcrowding of the Peabody Concert Hall in former seasons, the sale of tickets will be limited this year to the seating capacity. This will admit of the sale of but 500 tickets, as nearly 1,000 places are required for the teachers and students of the conservatory, who are admitted to all its concerts.

There will again be five concerts by the Kneisel Quartet and Harold Randolph on the Saturday afternoons of November 21, December 19, January 2, February 6 and February 27.

The Boston Symphony Orchestra dates for Baltimore are the Tuesday evenings of November 3, December 8, January 12, February 16 and March 15. The soloists will be Madame Melba, Madame Gadsby, Madame Schumann-Heink, Mr. Busoni and Miss Mead.

The Duss Orchestra and Madame Nordica gave a concert at Music Hall on October 5, under the auspices of the Grand Lodge, I. O. O. F., for the benefit of the Odd Fellows' Home at Ellicott City, Ind. This program was presented:

Grand March, Pomp and Circumstance (new).....Elgar
Overture, 1812.....Tchaikowsky
(Commemorative of Napoleon's invasion of Russia and his retreat from Moscow.)

Prelude, Act III, Herodiade.....Massenet
Elizabeth Aria from Tannhäuser.....Wagner
Madame Nordica.

Rhapsodie Norwegienne.....Hallen
Vorspiel, Parsifal.....Wagner
Slavic Folksong and Variations.....Delibes
Dance of the Automata, from Coppelia Ballet.....Delibes
Liebestod from Tristan and Isolde.....Wagner
Madame Nordica.

Intermezzo, Life's Voyage (new).....Duss
Vorspiel, Das Heinechen am Herd.....Goldmark
Madame Nordica was in fine voice, but gave most pleasure by her singing of the songs offered as encores, for which she had adequate piano accompaniment. The songs given were Strauss' "Serenade" and "Ständchen," Rubinstein's "Es Blinkt der Thau" and Reynaldo Hahn's "Si Mes Vers Avaient des Ailes."

At the Germania Maennerchor concert, to be given at the end of the month, the soloists will be Miss Katharine McGuckin, contralto; Ernest Hutcheson, pianist, and F. H. Weber, tenor.

Theodore Hemberger, a distinguished musician and violinist, has been called to Baltimore as the director of the Germania Maennerchor. Mr. Hemberger will be an important addition to the Baltimore brotherhood. He has been doing splendid work as teacher, soloist and quartet player at Scranton, where his loss is greatly deplored.

Mrs. Clifton Andrews, soprano, has been engaged as a member of the Madison Avenue Synagogue choir, of which Dr. B. Merrill Hopkinson is director.

EUTERPE.

MADAME SHOTWELL-PIPER'S TRIUMPH.

MADAME SHOTWELL-PIPER scored a triumph at the New Hampshire festival. Some extracts from the daily papers are appended:

Another new star was introduced to a Manchester audience by Mr. Chapman last evening, Madame Shotwell-Piper, a beautiful woman and a pure and brilliant singer. As she swept upon the stage, gracefully gowned in white and with every look and gesture attractive, she won her audience before she opened her lips. And when she sang she kept the ground she had taken.

Her first number was the aria from Weber's "Oberon." The rendering of it was fine. In the lower tones her voice was almost a fine contralto, and was always agreeable; in the middle register, perhaps, her most brilliant, sparkling work was done, while the high, pure tones of the last measures of the selection won over the last doubtful critic and made an encore inevitable. Indeed, the last note was hardly uttered when the audience gave itself up to a tempest of applause.

The encore number was a pretty love ballad and was exquisitely rendered. This was with piano accompaniment. Later in the even-

ing she sang Tchaikowsky's "Tell Me Why" and Walthour's "May Day." She had not expected quite so many numbers on the program for a first night as were assigned to her and could not be prevailed upon to sing more, although her reception and applause were most flattering. She will sing today, however.

Madame Shotwell-Piper has, first of all, what the average concert attendant admires, and almost demands, a remarkably attractive personal appearance. As she stands before her audience she is altogether prepossessing. Then she puts a deal of grace, coquetry perhaps, dramatic talent certainly, into her singing. To these things she adds the essential quality of a pure, brilliant voice, and fully meets the requirements made of her and the expectations raised by the account of her efforts elsewhere.—The Union, Manchester, N. H., October 6, 1903.

The appearing of Madame Piper upon the stage was the signal for the spectacular reception which a beautiful woman, exquisitely gowned and of charming personality, always calls forth. But before she got through with her work she showed that she had no need to depend upon the accessories of good clothes and fine physical appearance. Though clothes and good looks go a long way, they never make up for ability. Madame Piper is possessed of a magnificent pure soprano voice of great range and of tremendous power and possibilities. She is a young singer in the early stage of experience, with everything in her favor for a great career. She has the physique and the vocal attainment to make a great Brunnhilde or Elizabeth, and I have no doubt that if she studies hard and maintains her ambition she will one day figure as a great dramatic soprano. Her first number was a trying aria from Weber's "Oberon." At the beginning she showed a touch of nervousness, which wore off as she warmed to the inspiration of the beautiful music, and finished the florid finale in a blaze of glory. I prophesy a great career for Madame Piper. She also appeared in a group of songs by Delibes and Schumann, and she sang with such fervor and effect that she got a veritable ovation, and had to bow again and again her acknowledgments.—The Mirror, Manchester, N. H., October 6, 1903.

M. Elfert-Florio's Notices.

ALTHOUGH a newcomer to New York, M. Elfert-Florio, of 535 Fifth avenue, is one of our busiest vocal teachers. His magnetic personality, thorough musicianship and ability to impart his knowledge to others have already won for him a commanding position in this city.

Before coming to New York Signor Florio taught in Berlin. Appended are a few of his press notices from papers in that city:

Signor M. Elfert-Florio, for many years well known as a tenor in the great Scala Theatre at Milan, has now settled down in Berlin, and is devoting himself to the teaching of singing and voice culture. He is well and favorably known in Milan as a pupil of the great Italian singer and teacher, Felix Pozzo, whose method he teaches. We wish Signor Elfert-Florio a continuance of his success as a teacher in Berlin, where we are sure there is a good field for a natural and scientific method of voice production.—The German Times.

Max Elfert-Florio, who for years has been a favorite tenor in all of the greatest Italian theatres and especially at the Scala in Milan, where his magnificent voice has been heard to the very best advantage, has taken a studio in Kurfurstendamm 33, and will accept pupils in singing. This coming of Mr. Elfert-Florio has been regarded as an important event in musical circles, as his methods of teaching are wonderfully successful. A few people were privileged to hear his fine tenor robusto at the home of Mrs. Mason not long ago. Great success is already predicted for him, and the knowledge of his former achievement has secured him a welcome as artist and teacher in Berlin.—Berlin and Continental Herald.

There are many singers in the world, but few that can boast of a really well trained voice. The fault of this often lies, not with the singer but in the method according to which he has been taught. We therefore, in the interest of all artists, welcome the coming of the famous Italian tenor singer, Signor M. Elfert-Florio, who is devoting his rich talents to the teaching of singing. The method used by this artist lays stress upon the natural and appropriate culture of the voice. Among others, Frau Cosima Wagner and Professor Kniese, of Bayreuth, have expressed their high recognition of the method. We therefore recommend all those who wish to cultivate their voices for singing or public speaking to entrust themselves to Signor Elfert-Florio.—Berliner Morgenpost.

Signor M. Elfert-Florio, for many years a tenor in the great Italian theatres, among others in leading roles at the Scala in Milan, has settled down in Berlin as a teacher of singing. Signor Florio is a pupil of the famous Milan singer and teacher, Felix Pozzo, whose well tested and favorably known principles of teaching have won triumphs for him both as a singer and as a teacher.—Berliner Tageblatt.

Signor M. Elfert-Florio, who has for many years been known as a famous tenor in the leading theatres of Italy, notably in the Scala in Milan, has settled down in Berlin as a teacher of the noble art of singing.—Vossische Zeitung.

THEODORE

HABELMANN

for many years director general of grand opera in Europe, also stage director of Metropolitan Opera House and representative of L. Krelinger & Co., European Operatic Agency, Berlin, has just returned from Europe, after successfully securing engagements for the following operatic students: Miss Sara Anderson and Mr. Joseph Regness, engaged respectively as first prima donna and first basso, Stadt Theatre, Elberfeld; Mr. Allen C. Hinkley, as first basso, Stadt Theatre, Hamburg (all pupils of Oscar Saenger); Miss Harriet Behne, first contralto, Stadt Theatre, Breslau (vocal pupil of Lilli Lehmann). A limited number of students will be accepted and drilled in all branches necessary for a complete operatic education on his newly built stage, with mise-en-scène and necessary properties. Mr. HABELMANN can be seen by appointment only.

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GRAND HOTEL, 12 BOULEVARD
DES CAPUCINES, PARIS.
October 8, 1903.

THE operatic masked balls at the Paris Grand Opera House—like the oldtime great “veglione” at the Scala Theatre of Milan—are doomed to disappear. These balls usually took place before and during the carnival period. For some little time there had been vague rumors in the air about a proposed abolition of these fancy balls, but these reports were hardly credited until now, M. Delcros, their organizer, having made a public statement on the subject, declaring that for long years these entertainments had been declining and that he had been running them at a serious loss. This is attributed chiefly to the circumstance that Parisians do not care a jot for masked balls at the present day. They find them too slow, and they object to paid masqueraders who hop about (in the words of one of the journals) as mock musketeers, vivandières, harlequins, pierrots, fandango grandees and imitation moujiks. In the next place, too many free passes had to be distributed by the organizers of the operatic balls. Deadheads always were numerous in the house, and tickets had to be given to whole families, who paid nothing for them. Government functionaries claimed the right to go to the Opéra ball without disbursing a franc, and in some instances tickets sent out for the press were utilized by persons who had no connection whatever with the newspapers. It is computed that out of an average attendance of 7,000 persons at the Opéra masked balls over 4,000 entered free. The Assistance Publique also claimed its part of the receipts, so that of profits there was nothing. Hence, M. Delcros, in conjunction with the Opera House management, has come to the conclusion that it would not be worth while to continue the masked balls.

After having been well patronized during the Second Empire, these masked entertainments slackened under the Republic. At one time everybody joined in them, and the fun was led by Clodoche, a famous “Spring-heeled Jack” of the period. It must be remembered that Clodoche was not regularly paid for his services, like his successors. Occasionally he would receive money from wealthy frequenters of the Opéra, but generally he danced for fun, and his friends or associates did the same.

Clodoche has been seen lately in his rural retreat at Chennevières, a place on the Marne, not far from Vincennes wood. The ex-dancer of the Opéra balls has long kept a riverside inn for boating people at his Chennevières retreat, but now thinks of retiring from that business also. Though over seventy years old, he is still quite fresh, frisky and vigorous. Asked to impart some reminiscences of his dancing days, Clodoche states

that he began at the old Opéra in 1856, the establishment in the Rue Lepeletier, off the Boulevard des Italiens. All his associates were men, but two of them had feminine appellations for professional purposes, viz., La Normande, La Comète and Flageolet.

“We were not paid,” says Clodoche. “I earned nearly 20 francs daily as a wood carver at Popincourt, and for me that was enough. But I had dancing in my heels, and when my work was finished I used to frisk around the shop.” Clodoche and his three friends associated and kept together in their dancing at the Opéra balls and dressed in a special manner. They attracted attention by degrees, and the “Quadrille Clodoche” became famous. The Duc de Gramont, Caderousse, and his French and English boon companions frequently invited Clodoche and his associates to supper at swell restaurants. In time the Emperor and the Empress went to look at the new dancers and became interested in them. One day, to his surprise, Clodoche was summoned to the Tuileries, where he was presented with two bank notes of 1,000 francs each, which sum he divided and shared with his comrades. This gift from the Emperor was the first money the dancers received for the amusement they provided.

All this time Clodoche worked at his trade. His employer did not know that he was the Opéra man until one day when the truth leaked out, for in the shop he was known as Clodomir. “How wonderfully like Clodoche you are,” remarked the master, when the dancer admitted that he was in reality Clodoche; but that made no difference with the employer. “It is true,” says Clodoche, in recording his reminiscences, “that I was his best carver.”

Soon after that Clodoche had to leave his shop, he and his quadrille having obtained lucrative engagements at the Gaité and later in the large provincial towns. These towns were followed by trips to Spain, Germany and England. They danced, too, in “Paris la Nuit” and in Hervé’s “Ciel Crève.” The success of the quadrille in this last operetta, with music written specially for Clodoche by Hervé, was immense. For two years, Clodoche says, he and his associates were in London, and that they were enormously popular at the Princess’, at Covent Garden and at the Philharmonic. They were paid big sums monthly. This continued until the war between France and Germany broke out, when the dancer, like a true patriot, returned to Paris and joined the army. During the Commune he was robbed of all his savings, so that he had to go on dancing, and went to Holland and Belgium. After returning to France Clodoche finished his dancing days in the year 1884 at Lyons, where he appeared in the “Quadrille of the Incoherents.” After that he retired to Chennevières, where he started

his riverside inn, which he will now give up to go to some other part of France to live. He is not desirous of ending his days in Paris, of which he thinks he has had enough.

That the cake walk (pronounced rather funnily in three syllables by the Parisians) is still very popular here is evidenced by the many cake walk picturing post cards to be seen all over Paris. These cards are also being pressed into service to herald the approaching visit of King Victor Emmanuel and Queen Helen of Italy. On one the king and the president of the French republic are depicted dancing the cake walk, while near them is seen M. Delcassé resting on his hands, with his legs in the air. Another is the “Danse des Macaronis,” His Majesty and President Loubet being again represented in the cake walk, while the French Minister of Foreign Affairs, squatting in a dish of the Italian’s favorite food, vigorously blows a trumpet. On still another post card (again showing the high honor of the cake walk with the post card artists) we have M. Loubet and the king dancing furiously (by means of a little mechanical device), the former holding a plate of Montélimar nougat and the latter a dish of macaroni in his right hand.

And yet another card, a very comical one, too, is the presentment of the president as the French Republic and wearing a flag, on which is inscribed the word “Peace,” being clutched in a loving embrace by His Majesty, the device “A Toi Mon Cœur” figuring above them.

One, the last here, though there are a dozen or more to be found, has depicted upon it the king and the queen and M. Loubet, with French and Italian soldiers, heroes of Solferino and Magenta, seen in the background.

Portraits of the august couple, on post cards and otherwise, are countless.

“Viens Hélène!” is to be the popular song on the occasion of King Victor and Queen Helen’s visit to Paris. Already the camelots have started on the sale of this new production, making the hearer deaf with their noisy cries. It is not necessary, perhaps, to add that the music of “Viens Hélène” does not call for any critical notice in these columns.

A medical authority has been trying to frighten women by telling them that their straw hats (why not other hats as well?) are full of bacilli. When the hat pin is withdrawn from the hat the bacillus adheres to it, knowing that a woman always puts her hat pins in her mouth while readjusting the hat on her head. Not a bad excuse, that, indeed a plausible explanation, why nearly all the pretty Venetian and other Italian girls and women go bare headed.

It is stated that the suppression of the duties on hygienic drinks in France has not checked adulteration of wines. That out of some 650 or 700 samples of wine analyzed at the Municipal Laboratory hardly one-fifth of these were pronounced pure.

The adulteration of milk is carried on on even a greater scale. Of 400 samples analyzed, about 100 were pronounced pure.

Among musical Americans in Paris, encountered during the last few days, may be mentioned Charles Becker, general secretary of the American Chamber of Commerce in Paris, whose wife is Mme. Jane Noria, of the Grand Opéra; Miss Mildred Aldrich, an able writer on dramatic and musical matters, and her sister, Miss Edna Aldrich; Roberto Moor, American baritone, returning to Milan; William Wolf, a New York singing teacher and former

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pupil of Maestro Breda in Milan, who leaves for his home this week.

Miss Bessie Abbott, the young American soprano at the Paris Opéra, I am informed, has just signed a contract with M. Raoul Gunsbourg to sing during the season of 1904 at Monte Carlo. The lady's engagement, I understand, is to sing the roles of Mimi in Puccini's "La Vie de Bohème" and Gilda in "Rigoletto."

DELMA-HEIDE.

Only Organ in Klondike.

THE Klondike gold region has got a breath of civilization now in the form of an organ, manufactured in this city and taken there by William C. Carl, organist of the Old First Presbyterian Church.

The organ has been erected in St. Andrew's Presbyterian Church at a cost of \$10,000, and, according to Mr. Carl, who has just returned from an extensive tour of that remote country, it is proving a valuable aid in the reclaiming of the hardened miners. St. Andrew's Church is on the furthest northern point from Dawson City, and the missionaries attached to it extend their labors to all parts of the gold fields.

This was the first organ heard in the Klondike fields, though there have been numerous musical instruments, the Salvation Army lassies' tambourine among them, and Mr. Carl is said to be the first organist to enter the country. On leaving Dawson City he went on to St. Michael, then to Nome, covering the full length of the Yukon.

"We covered 15,000 miles during the entire trip," said Mr. Carl. "The influence of religion is being felt at all points, though there is still a hardened class, with much boisterousness on pay nights and general dissipation."

"At Holy Cross Mission, where only the tundra is visible, civilization's influence is gradually being felt. At this point there has been no cultivation whatsoever of the soil, except what has been done by the missionaries. Up nearer the Arctic Circle I found a mission made of logs. One has no idea of the significance of religious work until one has visited Nome and points further north."—New York Times.

Carl to Lecture on the Klondike.

IN response to many requests William C. Carl has prepared a lecture on the Klondike, giving his observations and experiences in the Alaskan gold fields during the past summer, while he was there on a professional visit to exhibit the new organ in Dawson City. Mr. Carl is an experienced traveler and a keen observer, which should make his work attractive and interesting in this direction. He has returned with a portfolio full of anecdotes and reminiscences of this remarkable trip, which covered more than 15,000 miles, and took him within a short distance of Siberia. Mr. Carl will deliver the lecture before the Men's Club at Grace Church, New York, tomorrow evening and next Tuesday evening in the chapel of the First Presbyterian Church, for which tickets have been issued.

Mr. Carl's lecture will be in demand this season. The famous organist went to the Far West to dedicate the first organ in Dawson City. The details of his trip and concerts were published in previous numbers of THE MUSICAL COURIER.

Mrs. Ratcliffe Caperton.

MRS. RATCLIFFE CAPERTON, representative and assistant of Lamperti, has returned to New York, after a delightful and successful summer in Portland, Me., where she established the "Lamperti Summer School of Vocal Music." Mrs. Caperton is the only representative of Lamperti who is authorized by him to explain and teach the method which has made Marcella Sembrich one of the most noted singers in the world. Mrs. Caperton will be in her studio, 827 Carnegie Hall, next Saturday afternoon, October 24, from 12 until 1 o'clock, when she will speak to students upon the principles that govern the voice according to the Lamperti methods and will hear voices free of charge.

ALMA D'ALMA.

ADVICES from Naples, where the distinguished singer Alma d'Alma has been winning new laurels, give an account of her successes on her recent tour through Denmark and Sweden. She was the soprano of a company which was made up of the following artists: Stanislao Mastrobuono, tenor; Leonida Sabatelli, tenor; Rienzo Minolfi, baritone; Elena Marenzi, mezzo soprano; Anniti Ibles, mezzo soprano, and Ernesto Sebastian, conductor. This company gave a number of modern operas in their entirety and won great success wherever it appeared. "Faust" and "Cavalleria Rusticana" were present-



ALMA D'ALMA.

ed twelve-times in fifteen days to large and demonstrative audiences. It was fatiguing work for Mlle. Alma d'Alma, but the management offered her special inducements to give one month's performances within sixteen days, and the task was accomplished to the satisfaction of all concerned.

The brilliant success which the prima donna achieved is mirrored in the following press notices:

"Pagliacci" was followed by "Cavalleria Rusticana," which served to introduce the star, Signorina Alma d'Alma, who as Santuzza was the principal feature of interest. She has a beautiful, full, powerful voice, well schooled, soft and mellow in the middle register, and easy ringing, high notes. She was most effective in her duet with Turridu (Signor Mastrobuono), which met with hearty applause and encore, and one need not understand the language to seize the meaning of the deep grief and jealousy of the suffering and abandoned Santuzza, as portrayed by Miss d'Alma. Much temperament and dramatic talent has the Signorina d'Alma.—Copenhagen II Dannebrog.

Although "Pagliacci" was well interpreted, especially by the baritone, Signor Minolfi, as Tonio, it was not until the appearance of Miss Alma d'Alma as Santuzza that the audience threw away its cold, reserved spirit of the North to burst into applause at the end of her romanza, which she so effectively ends with sobs of grief. After the encore, the duet (Signor Mastrobuono as Turridu)

served to display all the fiery temperament of the Italian, and the finale of the duet was repeated after hearty applause. Signorina d'Alma has a full dramatic voice of high range and soft quality, combined with a most attractive personality and great dramatic talent, in which it reached the climax in the duet with Alfio (Signor Minolfi). The Italian company will give "Faust" on Saturday.—Copenhagen II Politiken.

The prima donna Signorina Alma d'Alma, who heads the company, represents the real type of Northern beauty, combined with the warm temperament of Italy. Her appearance as Margarita in "Faust" was an apparition, sweet and ingenious, and coquettish in the "Jewel" aria, tender, passionate and loving in the duet, and especially dramatic in the last act. During the evening the Jewel aria, the "Salve Dimora" and duet with Faust, and the final of Act V were encored. The audience would gladly have listened to more. We hope Signorina d'Alma will visit us soon again. She will always be received most enthusiastically by the Aarhus public.—Aarhus (Denmark) Aarhusposten.

The audience last night was large and enthusiastic to greet the Italian company in "Faust." Signorina Alma d'Alma as Margarita was the principal attraction and an ideal Margarita. She sang the "Jewel" aria most effectively, and received hearty applause, to which she responded. The duet was beautifully rendered, and the audience brought out the four artists, Signorina d'Alma, Signor Mastrobuono, Signora Ibles and Signor Minolfi, repeatedly after the third act. After the last act, so dramatically sung by Miss d'Alma, displaying her beautiful high notes to advantage, the trio, after much applause, consented to repeat the finale. The audience lingered a long time afterwards, and it was not until the lights were lowered that they left.—Odense (Denmark) Odensestide.

Mlle. D'Alma within the past few weeks has been singing in Milan and Naples with the same success.

The Halle Concerts at Manchester.

THE prospectus of the Hallé concerts at Manchester, England, has just been issued, and, as was expected, the season promises to be exceptionally interesting. The following choral works will be performed: "The Dream of Gerontius," Elgar; "Faust," Berlioz; "The Passion, according to St. Matthew," J. S. Bach; "Messiah," Handel; "Flying Dutchman" (second act), Wagner; "Fidelio" (finale first act), Beethoven; "Barber of Bagdad" (second act), Cornelius; "Elijah," Mendelssohn; "The Apostles," Elgar; "Choral Symphony" (the Ninth), Beethoven; while the orchestral works will include the following: Beethoven, overture, "Leonore No. 2" and "Calm Sea and Prosperous Voyage" (with chorus); Symphonies Nos. 5 and 8; Berlioz, overture, "Carnival Roman"; symphony, "Harold in Italy"; Brahms, Symphony No. 1, in C minor; Piano Concerto No. 2, in B flat; Alt Rhapsody; Borodine, overture, "Prinz Igor"; Bruchner, Symphony No. 7, in E major; Dvorak, Serenade in E, op. 42; Symphony No. 3; Glass, Symphony; Goldmark, Vorspiel, "Merlin"; Humperdinck, "Maurische Rhapsody"; overture, "Hänsel and Gretel"; Liszt, "Mazeppa," symphonic poem; "Hungarian Rhapsody," No. 5; Mozart, Symphony in E flat (K. 543); Parry, Symphonic Variations; Schubert, symphony, "The Unfinished"; Smetana, "Sarka," symphonic poem; Richard Strauss, "Also sprach Zarathustra," symphonic poem; Tschaiowsky, symphony, "Pathétique"; "Manfred," symphonic poem; Serenade for string orchestra; Wagner, overtures, "Tannhäuser" and "Die Feen"; Charfreitagszauber ("Parsifal"), "Siegfried Idyll"; Weber, overture, "Euryanthe." The soloists engaged include Lady Hallé, Mr. Backhaus, Busoni, Lamond, and a long list of singers.

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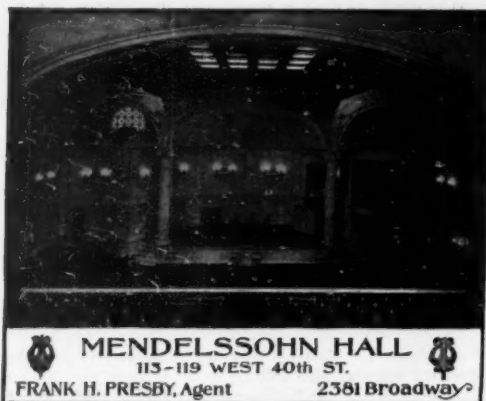


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Greater New York.

NEW YORK, October 19, 1903.

ME. MARIE CROSS-NEUHAUS opened her season with a reception and musicale, given in honor of her guest, the Baroness von Orendorff, Wednesday afternoon, October 14, from 3 to 6 o'clock. A number of well known musicians united in a delightful program. Oley Speaks was in fine voice and gave two songs by Nevin. Miss Bessie Bonsall, Miss Boyd, Miss Mary Brennan and Mrs. George C. Pratt were heard in songs by Richard Strauss, Massenet and Schumann. Henry Levey played the accompaniments, and a solo by Liszt. Among the guests were Mrs. W. D. Ellis, Mrs. Bartow S. Weeks, Mrs. Charles C. Murphy, Mrs. John Pinard, Mrs. James Burns, Mrs. Howard MacNutt and many others.

Madame Newhaus will resume her Sunday evenings of music in November. Several interesting programs have been arranged for the purpose of presenting several new artists and one or two exponents of the Wagnerian operas.

Miss Emma Thursby, after spending a delightful summer in Japan and China, where she has been delighting the Orientals with her singing, will return to New York and resume her studio lessons about November 15. In the interim pupils who wish to resume or new students will be instructed by her assistants, Martha Henry and Reba Cornett. John Thursby, at 34 Gramercy Park, arranges details.

Mrs. Wadsworth-Vivian, the soprano, formerly with the New York Conservatory and the Dr. Charles H. Gardner School, offers a pleasant home and unusual opportunities to study and hear music for a few resident pupils. Her circular modestly says: "Nine years' experience in teaching vocal and instrumental music gives Mrs. Vivian the right to believe that her work of tuition has stood the test of time, while her many pupils stand as the proving results of that tuition." She gives particular attention to male voices, especially the boy's voice. Some of her pupils are in prominent opera companies, such as Dorothy Stewart, of the "Wizard of Oz"; Helen M. Biederman, of "Foxy Quiller"; Isabel Donnelly, of the Hackett Company; others are occupying prominent places as church singers, including Charlotte Bauermeis-

ter, of Walla Walla, Wash.; Katherine Mae De Weese, of Chillicothe, Ohio; Grace Kobel, of the Bronx; Nettie McGie, R. A. Drury, G. E. Gordon, G. H. Patterson, all of New York.

J. Warren Andrews' pupil, De Witt Garretson, arranged a "Harvest Home" festival at the church of which he is organist, the Simpson M. E., of Perth Amboy, N. J. Of his playing two local papers said: "Mr. Garretson's work at the organ more than vindicated the predictions made by his friends and by those who had heard him. His playing showed a high order of development and training, added to exceptional natural musical qualities. He rendered several difficult selections in a manner that pleased the most critical and displayed a natural talent which marks him a rising musician of no mean ability." Miss Cornelia Marvin, alto, and Miss Lucia Forest, harpist, also took part. The musical forces of the Church of the Divine Paternity will give the following important musical selections the coming season:

October 25—Music from Creation.....	Haydn
November 8—Gallia.....	Gounod
November 22—Music from Elijah.....	Mendelssohn
December 6—Hear My Prayer.....	Mendelssohn
December 20—Music from Messiah.....	Handel
January 3—Evening Hymn.....	Reinecke
January 17—Prodigal Son.....	Sullivan
January 31—Miriam's Song of Triumph.....	Schubert
February 14—Stabat Mater.....	Rossini
February 28—Festival Anthem.....	John E. West
March 13—Music from St. Paul.....	Mendelssohn
March 27—The Sorrows of Death.....	C. Whitney Coombs
April 3—The Redemption.....	Gounod

CHRISTMAS SUNDAY.

Morning—The Coming of the King.....Myles B. Foster
Evening—The Story of Bethlehem.....John E. West

The organ will be played for fifteen minutes preceding each evening service—at 7:45 o'clock.

A series of free organ recitals, wherein the organist will be assisted by eminent vocal artists, will be announced later. Programs will be sent upon application to the organist, J. Warren Andrews. Address at the church, Seventy-sixth street and Central Park, West.

Mrs. Pennington Haughey, soprano of the West Presbyterian Church, sang not long since at Sparkill-on-the-Hudson, sharing the program with Miss Lawrence, daughter of the hostess, and cellist Gilman, the lamented P. A. Schaecker at the piano. This was Mr. Schaecker's last public work, his sudden death occurring shortly afterward. On all sides are heard expressions of deepest regret and sympathy for his family.

Mrs. Haughey has had much success teaching, and her pupils are becoming known. She loves this work, and possessing a singularly sympathetic and winning temperament, she is sure to win renown.

The Board of Education lectures having begun, it is interesting to note the large place given to music in its several manifestations. Among well known professionals regularly employed in this during the season were Kate Chittenden, Mrs. Stella Hadden-Alexander, Mrs. Stella Prince Stocker, Mrs. Helen O'Donnell, Miss Amy Murray, Miss Margaret Goetz, Miss Bergh and T. W. Surrette, Platon Brounoff, G. F. Greene, F. W. Riesberg, Albert Gérard-Thiers, Percy Hemus, Clarence Royer, Frederic Dean, Walter L. Bogert and Edwin Cahn.

Mrs. Robert Thompson gave her lecture, entitled "An Evening with Liszt," in Public School No. 5, 141st street and Edgecombe avenue, last week, as one of the series of free lectures under the auspices of the Board of Education.

Mrs. Thompson attended a concert in Rome, Italy, in 1886, given by the pupils of Liszt, and at which the composer himself was present, and in her lecture she gives at length and with dramatic force the details of this personal reminiscence.

The entertainment opened with piano selections by Miss McKenna, followed by a vocal solo by Mrs. Jennie Salter, and a violin solo and piano accompaniment by Miss Susan Beatrice Cogswell and Mme. Ussine Cogswell. All the music given was by Liszt.

Thousands, running into the millions, attend these lectures, and each year Dr. Leipziger, superintendent, with Mr. Tasker assistant, devote their time exclusively, with an office force, to this growing educational movement. Lectures are given by specialists on all manner of practical subjects, and it is said the music lectures draw some of the largest audiences.

Music in the churches of New York is an important feature, indeed in some churches the all important one. A recent visit to the German Lutheran St. Peter's Church, of Brooklyn, on the occasion of the silver jubilee of the pastor, the Rev. Dr. John J. Heischmann, was interesting from a musical view. Possessing a liturgy which allows of much music, this church is especially distinguished for the splendid congregational singing; the writer has never heard better, not even in the big German churches of the Fatherland. In honor of Pastor Heischmann the religious festival extended over two days, beginning with Sunday morning and closing with Monday night's service. This was the choral music performed, the choir numbering some fourteen voices:

Preis den Herrn.....	Neukomm
Te Deum.....	Costa
Anthem, The Lord Is My Light.....	Fletcher
Duet, I Will Magnify Thee, O Lord.....	Mosenthal
Verkläre deine Erde.....	Dr. Barth
Soprano solo, I Will Extol Thee.....	Costa
Helena C. Berger.	

Some of the services at this church are in English, and on the occasion of the last there were addresses in both German and English, although the anthems were all sung in English. John M. Wefer, who delivered the address to the pastor in the name of the congregation, shared with Miss Berger in singing the duet by Mosenthal, and showed himself a tenor with fine natural voice. The chorals and hymns were the features of the service, and the casual American listener would have found in this a revelation in hearty, spontaneous, worshipful singing, uplifting, inspiring in the highest degree.

THE MUSICAL COURIER unites with Mayor Low and others who sent letters congratulating Dr. Heischmann on this event, wishing him also a golden jubilee.

Blanche Towle, of whom mention was here made last week as having substituted for such prominent sopranos as Effie Stewart, Anita Rio and others, is to sing songs by Ernest Trow Carter at the Manuscript Society musicale at the Siegel-Cooper Auditorium, Monday evening next, October 26. They are entitled "Tall tales" and "I Think of You," the latter with violin obligato, played by Mr. Venth. The composer will play the accompaniments.

Miss Towle (pronounced Toll) sang in the same auditorium last Wednesday afternoon, and was soloist at the Duss concerts the week of July 26.

Bernard Landino, the tenor, who owes to Miss Machin's vocal guidance his excellent art in singing, sang at several of the Sunday afternoon religious services held at



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the Majestic Theatre. November 8 and 15 he has been engaged to sing at Cooper Union, at the Detroit Opera House November 22, and January 18, 1904, at Cleveland, Ohio. He assisted at the lectures under the auspices of the Board of Education, at Public School No. 5, the Bronx, on Webster avenue, Monday evening of this week.

At the M. T. N. A. meeting at Asheville, N. C., last July Carl W. Grimm's proposition to establish a musicians' home found hearty support. A recent letter says:

CINCINNATI, Ohio, October 10, 1903.

I am glad to see you take an interest in the proposed musicians' home, and hope you will always continue to do so. In all parts of the country the press was very enthusiastic about the project. The work before the committee now is to devise ways and means for the foundation and maintenance of such an institution. Everything is at present in a preliminary state, but we hope to be ready for endowments, &c., next year. The Italian consul is procuring for me complete description, &c., of the Verdi Home in Italy.

Yours very truly

CARL W. GRIMM.

As long as musicians are the poor business men they are, so long will such a home shine prominent. Educating the talent for music seems to stunt business capacity, and this curious anomaly is one of the reason why musicians are not well to do. Earn a dollar and spend a dollar and a quarter seems the motto.

Mary Helen Brown has written and published a little piano piece she calls "Nerisse," a gavotte moderne, which is charming in its simplicity and refinement, about grade 3. It is in A major, with a graceful subject, the second part in D, vigorous chords alternating with a graceful passage. The whole fits the hand well, and is eminently playable and pleasing.

Jeanette Hughman sang at the last meeting of the Liberal Arts Society with fine success. Foote's "Irish Love Song" and Harris' "A Madrigal" were her songs. She has a fine alto voice and pleasant personal appearance, studying some time ago with Brounoff.

Annie Friedberg, the soprano, is engaged as principal vocal teacher at the Temple of Music in West Hoboken, N. J. This young woman knows German, French and English equally well, and has a large repertory of secular and sacred songs. She has also an ingratiating personal appearance.

Paul Savage, Mrs. Savage, who was Ruby Cutter, the Boston soprano, and Miss Savage are established in a fine

studio in Carnegie Hall. Mr. Savage is related to the Rev. Dr. Minot Savage, the well known Unitarian minister. He has taught abroad some years and is now established here, after his broad experience as singer and teacher in Europe, devoting himself to the specialty of teaching.

Edward Beadle Kinney, Jr., organist and choirmaster of St. George's (Dr. Rainsford's) Church, underwent the experience of a midnight fire, with his family, a fortnight ago. They live on the ground floor of an apartment house, and a basement fire burned up into their quarters, nearly suffocating them before they awoke. Much of their effects were ruined by smoke or water or both. They are now in the Gramercy, 34 Gramercy Park, thankful it was no worse. His choir gives Gaul's "The Holy City" soon. Kinney has established a fine reputation for the choir.

Mrs. Joseph Fairchild Knapp has returned from Europe, after three months' absence. She arrived October 13. Among church people Mrs. Knapp is known as the composer of the hymn "Blessed Assurance," and among society and music folk she is celebrated for her musical evenings at home during the season, when her beautiful salons in the Hotel Savoy are thronged. All the people know her, however, as a most enthusiastic "Sunshiner," scattering good deeds wherever she goes. Numberless are the blessings called down on her head by those who have experienced her thoughtful kindness.

Lena May Weller, soprano, has a repertory of such size that she is able to sing in concerts, oratorio, festivals, give song recitals, and in church. October 14 she sang at a church convention at Yonkers, N. Y.

Edwin Harvey Lockhart, the baritone and teacher, has issued cards. At home the first and third Wednesday of each month, Hotel San Remo, Seventy-fifth street and Central Park West. Mrs. Lockhart's card is enclosed.

The Manuscript Society's first musical evening, at the Siegel-Cooper Auditorium (entrance Eighteenth street), next Monday evening, October 26, will bring before the public the following artists: Blanche Towle, soprano; Jeanette Hughmann, alto; a string quartet, consisting of Carl Venth, Hjalmar von Dameck, Otto Wilhelms and P.

O. Hornberger, S. Reid Spencer, Hermann Spielter, Ernest Trow Carter and Platon Brounoff.

Madame Torpadie-Björkstén will give a musicale for Mr. and Mme. Dezzo Nemes the first week of November, in her studio, Carnegie Hall. Mrs. Cater Kerr, who with Madame Björkstén shared great honors the past summer before the royalty of Northern Europe, will sing Scandinavian songs by Svendsen, Sjögren and Kjörting.

The United States Conservatory of Music is established at Lenox avenue and 119th street, the corner building, which is spacious and well suited to the purpose. This is the twenty-first season of L. G. Parma, the director.

O. Heywood Winters and Esther Orra Barnum were married Monday, October 5.

Isidore Burns and Marguerite O'Neill were married Tuesday, October 6.

The Philadelphia Orchestra's Bright Prospects.

ALTHOUGH the sale of seats to the general public for the concerts of the Philadelphia Orchestra does not begin until Monday morning, the management announces that the reservations thus far made by former subscribers and patronesses bespeak a larger attendance at the concerts this season than ever before. One feature which is bringing the orchestra into public favor is the fact that the soloists for the public rehearsals on Friday afternoons and the symphony concerts on Saturday evenings will be the same.

An interesting event connected with the third public rehearsal and the third symphony concert will be the appearance as a soloist of Hugo Olk, the new concertmeister of the orchestra. Mr. Olk has been heard in Philadelphia before, but this will be his first appearance in his new position. He is a gifted violinist who has often been compared to some of the great virtuosos, and the orchestra has undoubtedly been strengthened by his advancement.

Fritz Scheel, the conductor of the orchestra, returned this week from San Francisco, where he conducted the Symphony Orchestra of that city in a series of classical and popular concerts which proved more successful than any other similar season ever given on the Pacific Coast. Nearly all of the members of the orchestra have arrived, including a large number who spent the summer in Europe, and the regular rehearsals for the opening concerts on October 30 and October 31 will begin Monday morning.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, Ill., October 19, 1903.

ON Sunday, the 11th of this month, Theodore Thomas celebrated his sixty-eighth birthday. For nearly half a century Mr. Thomas has ranked first among the orchestral conductors of America, and the story of his musical activity would make a fairly complete history of the musical development of America for that period. But these years of unceasing toil which have so richly rewarded him in honors and fame have left no mark on his wonderful vitality. With almost youthful vigor and enthusiasm he begins another season's work—a season which he confidently expects to be the best in point of musical interest and excellence which he has yet offered to the public.

Few conductors of Mr. Thomas' years are as broad minded and free from all taint of the academic spirit of former generations. He has kept abreast, even ahead, of the times. The programs of Nikisch and Weingartner, those idols of the younger element in Europe, contain fewer works by modern composers than are played each year by the Chicago Orchestra. Yet in his interpretations Mr. Thomas never violates one of the "traditions" which the musical world has come to accept as defining the style and musical personality of classic composers. He is modern, and he is not modern. Modern in the support he gives each new composer, no matter how startling his innovations, but not modern in that he never for one moment departs from the thought of the composer as expressed in the score and defined by "tradition," in order to exploit his own individuality, an example that some eminent European conductors might follow with profit. A higher type of interpretative artist is seldom found. Broad minded, yet conservative; commanding, authoritative, yet not egotistical, Chicago is fortunate indeed to have so long enjoyed the work of this eminent talent.

On the afternoon of the 11th George Hamlin gave his twenty-third Sunday afternoon concert in the Grand Opera House. He was greeted by a large audience. Few American singers have attained the widespread and lasting popularity which Mr. Hamlin has achieved, as these Sunday afternoon concerts abundantly prove, for with Sunday's concert Mr. Hamlin began his third sea-

son of "popular," but none the less worthy, entertainments, which appeal to a large and diversified public. In his audiences one sees always a number of representative musicians of the city. But there are many there who will not be found at other concerts. Mr. Hamlin owes his popularity not only to his beautiful and highly schooled voice, nor to his art, which, if not great as one measures greatness in this day of giants, is refined and finished in the highest degree, but rather understanding of the taste of the American public, which he knows well how to please, both in the selection of his programs and in his singing. This understanding is too intimate to be founded on anything but a real sympathy with that taste. Mr. Hamlin does not condescend to his audiences. He really likes what they like, and his hearers in turn come to like him as much personally as they admire him as an artist.

That he is a sincere musician as well he has shown by the wise use he has made of his popularity. He does not always give the public what they like, but occasionally presents programs that are as serious as the most conscientious musician could ask. And these he makes the public like, too. Thus his "popular" concerts really have an educational value. In this way he has made widespread propaganda for the songs of Richard Strauss, and thereby earned the respect and gratitude of many of his colleagues. Also he has dignified his programs with the names of many celebrated artists and has endeavored in every way to make the standard of his concerts high.

The program at his last concert was, however, not one of his best. In Mr. Hamlin's first group was an excellent song by Weidig, "Night Whisperings," a dainty and poetic tone picture. But his second group, comprising four songs by Henry K. Hadley, was an unhappy choice. Trivial and conventional to a degree, they had neither the virtues of the popular song, with its marked rhythms and clearly defined sequences, nor yet the elements of melodic and harmonic interest which would appeal to the musician. In short, the most that may be said for them is that Mr. Hamlin sang them, and sang them so well that the audience demanded an encore.

Mrs. Genevieve Clark Wilson contributed two groups of songs: "Orpheus with His Lute," by Parker; "A Song of Waiting," by Ellen Wright; "The Slave Song," by Del Rigo; "May Day," by Walthew; and Grieg's "Zickeltanz," "Liebesglueck," by Spicher, and Henschel's

"Spring." Like Mr. Hamlin, she was in excellent voice and sang with all her accustomed repose and control. She was at her best in the more serious or, rather, more musical numbers. In the "Zickeltanz" each graceful line of melody or piquant accent received just the right emphasis. The "Liebesglueck" was sung with appropriate warmth, and Henschel's "Spring" with sincere musical feeling. She also received her share of generous and merited applause, and responded to an encore.

Enrico Tramonti, harpist of the Chicago Orchestra, gave a very unusual and surprising revelation of the possibilities of his instrument, both technically and in point of dynamic contrasts. What his performance may have lacked in musical interest was the fault of the seemingly limited and conventional literature of the instrument and not of the artist, who made threadbare broken chord and arpeggio figurations seem new for the moment, so brilliantly were they played.

Associated with Mr. Hamlin, as accompanist, both at his studio and in his concerts, is the talented young pianist, Edwin Schneider, recently returned pupil of Barth and Teichmueller. His work last Sunday was particularly satisfactory.

The Apollo Club announces for its thirty-second season five concerts in the Auditorium, with a chorus of 400 and the Chicago Orchestra, under the direction of Harrison M. Wild. The first concert takes place on Monday, November 30, and Edward Elgar's short oratorio, "The Light of Life," will be given. This work is said to be especially characteristic of its brilliant English composer. Carl Bush, the gifted Danish-American composer and conductor, will also be represented on this program, when his cantata, "King Olaf," set to Longfellow's poem, will receive its first performance. Shanna Cumming, soprano; Mrs. Marie White Longman, contralto; George Hamlin, tenor, and William Howland, baritone, are to be the soloists.

"The Messiah" will receive two performances on Christmas night and on the night of Sunday, December 27. The soloists for the first performance are Mrs. Genevieve Clark Wilson, Mrs. Willard S. Bracken, Holmes Cowper and Arthur Beresford; for the second performance Mme. Ragna Linne, Miss Mabelle Crawford and Theodore van Yox will take the soprano, contralto and tenor parts, respectively; while Arthur Beresford will again sing the basso part.

"Elijah" is announced for the fifth concert, with Mrs. Caroline Hardy, Mrs. Eleanor Kirkham, E. C. Towne and Gwylm Miles as soloists. For the fifth concert Goring Thomas' "Swan and Skylark" and Berlioz's Te Deum comprise the program, the soloists being Miss Helen Buckley, Mrs. Sue H. Furbeck, Ellison van Hoose and D. L. Cammann.

Mr. Wild and his collaborators deserve to be congratulated on their choice both of the works to be performed

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CHICAGO NOTES.

Hamlin Programs.

George Hamlin's next concert will be given at the Grand Opera House on Sunday afternoon, October 25. At this concert Max Heinrich will make his first appearance as composer, presenting his melodrama, "Magdalena; or, The Spanish Duel." The poem he has given musical setting is by J. F. Waller. Mr. Hamlin will sing two of Mr. Heinrich's songs in German, "Wieder" and "Unergründliche Liebe."

Walter R. Knuepfer, the genial and gifted pianist of the Chicago Musical College faculty, is following the example of his colleague, Rudolph Ganz, and allowing the public to profit by his artistic accompaniments. October 22 he will assist Max Heinrich in a presentation of Richard Strauss' melodrama, "Enoch Arden," in Milwaukee.

A wedding that attracted much notice in musical circles was that of Allan H. Spencer and Miss Amy Moulton, on the afternoon of Thursday, October 15, at the home of the bride, 253 Fremont street.

Sherwood School Announcements.

The Sherwood School of Music announces that the first concert by members of the faculty will take place in Music Hall on the evening of Tuesday, November 3, at 8 o'clock. Mrs. Genevieve Clark Wilson, Mrs. Eleanor Kirkham, Arthur Beresford, Holmes Cowper, Walter Spry and Leon Marx will appear on the program. Mrs. Bertha Smith Titus will assist as accompanist. A second concert will be given by members of the faculty early in December in Assembly Room, Fine Arts Building, early in December, and Mr. Sherwood will give his annual piano recital early in January in Music Hall. In addition to these more important events, a series of lecture recitals are planned during the winter in the lecture room of the school. The subject of the first one will be "Cambrian Song Romances—the Harp Melodies of Wales in Story and Song." It will take place October 29. William Apmadoc will be the lecturer. November 5 Mrs. Kirkham, Miss Eleanor Sherwood, Walter Spry and Leon Marx will give a Dvorák program.

Mr. Sherwood's Engagements.

William H. Sherwood's dates for October and part of November are as follows:

October 19.....Maxwell, Ia.
October 20.....Centerville, Ia.

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October 21.....Iowa Falls, Ia.
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October 23.....Storm Lake, Ia.
October 24.....Ames, Ia.
October 26.....Rawlins, Wyo.
October 27.....Ogden, Utah.
October 28.....Grand Junction, Col.
October 29.....Greeley, Col.
October 30.....Denver, Col.
October 31.....Great Bend, Kan.
November 13.....Quincy, Ill.
November 14.....Knoxville, Ill.
November 17.....Morgantown, W. Va.

Miss Ella M. Clark gave an interesting concert in Town Hall, La Grange, Ill., October 9. She was assisted by Miss May E. Peterson, soprano, and E. Klammssteiner, 'cellist.

Vernon d'Arnalle's recital in Music Hall on October 19 promises to be unusually interesting. Mr. d'Arnalle is a scholarly musician and has a most attractive personality. On this evening he will bring out for the first time in Chicago four folksongs of lower Brittany and two new songs of Richard Strauss. He will sing in French, English, German and Italian, a difficult program. Mrs. E. N. Lapham, of Evanston, will assist as accompanist.

F. Wight Neumann announces the appearance of Mme. Lillian Nordica and the entire Metropolitan Opera House Orchestra, J. S. Duss conductor, for Sunday evening, November 8. Nordica was originally scheduled for Monday evening, November 9, but it was necessary to change the date.

Anton van Rooy, whose recital was announced at Music Hall Sunday afternoon, November 1, has cabled Mr. Neumann, his manager, that on account of ill health he has to cancel all his concert engagements in America.

The musical public is looking forward to the reappearance of Emile Sauret in Chicago, Tuesday evening, October 27, after an absence of seven years. In 1896 the great violinist played the Mendelssohn Concerto with the Thomas Orchestra, scoring one of the most remarkable hits ever made by a soloist with that organization. He was recalled not less than a dozen times, and was obliged to play several encores. Tuesday evening he appears at the Auditorium under the auspices of the Chicago Musical College, with which institution he is now associated as teacher of the violin. He will play the Saint-Saëns Concerto in B

minor, accompanied by the entire Chicago Orchestra under the direction of Hans von Schiller. Another interesting feature of this faculty concert program will be the offering of Rudolph Ganz. Mr. Ganz will play for the first time in America the Massenet Concerto in E flat. This work was published this year, and it is believed has been played only once; by Diémer in Paris. Mine, May Forrest and Kirk Towns, the baritone, will furnish the vocal numbers.

A remarkable exhibition of singing by students was heard at the public examination in Music Hall for free scholarships offered by the Chicago Musical College. The regular scholarships given yearly by the college were awarded some time ago, but the directors of the institution had provided eight special scholarships in the school of opera. The competition, however, discovered such a high standard of talent that fifteen free scholarships were awarded, each entitling the holder to the opera course, which includes the study of operas, stage business, action, &c., and public performances at regular intervals under the direction of William Castle and Herman Devries, acting with Hart Conway, fencing, stage dancing, sight reading and Italian language. Nearly 300 candidates took the preliminary examinations, and of these forty were chosen to sing today. The board of judges at the final examination was composed of instructors who have charge of the several branches of musical work in the opera course. Dr. F. Ziegfeld presided, the others being William Castle, Herman Devries, Theodore Spiering, director of the college orchestra, and Felix Borowski, director of the chorus classes. Many exceptionally fine voices were heard, and although the competition was close the following deservedly won the much coveted prizes: The Misses Lucile Randle, Nan Harrison, Anne Evans, Mignon Demerest, May Calder, Mrs. Aurora Craig, Mrs. Rose Kwasigroch, Albert Windust, Henry A. Mix, Harold Hunie, Arthur Donavan, Fred Wilson, Joel Mossberg, H. A. Easton and Lawrence Denney.

Genevra Johnstone-Bishop in New York.

MME. GENEVRA JOHNSTONE-BISHOP, one of the most admired of all the sopranos in this country, both in oratorio and concert work, has returned to New York and resumed her professional labors here. She has just completed a successful tour which carried her as far as Honolulu and Australia. Madame Johnstone-Bishop has an engagement to sing in the City of Mexico in November. In December she will sing in Texas, and later will be heard in recitals in Eastern cities. Her manager this season is Henry Wolfsohn.

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THE RICHARD STRAUSS FESTIVAL.

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SO much erroneous information about Richard Strauss and Herman Hans Wetzler has been published that THE MUSICAL COURIER deems it necessary to give an authorized and correct outline of the Strauss-Wetzler scheme of symphony concerts.

Mr. Wetzler's own series of symphony concerts in Carnegie Hall will consist of five, at each of which a soloist of distinction will appear. The first concert in this scheme will take place the night of October 30, when the brilliant young French violinist Jacques Thibaud will make his first New York appearance. He has chosen as the media of his introduction Mozart's E flat Concerto and Saint-Saëns' B minor Concerto.

The second concert in this series will be given the afternoon of November 21, when Susan Metcalf, soprano, and Michael Banner, violinist, will be the soloists.

At the third concert, the night of December 8, Harold Bauer, the eminent pianist, will play.

Leopold Lichtenberg, the violinist, will be the soloist at the fourth concert, which is scheduled for the afternoon of January 23.

The fifth concert, which will mark the close of Mr. Wetzler's own series and signalize the beginning of the Strauss festival concerts, will be a memorable event in the musical annals of New York. It will introduce to New York one of the giant musicians of the present century, Richard Strauss, the incomparable tone colorist. On this occasion the illustrious composer and conductor will direct the orchestra of 110 men. The program will be made up wholly of his own works. The songs will be sung by Madame Strauss-de-Ahna, his wife, who enjoys a high reputation as a soprano.

The second concert of the Strauss festival will take place the night of February 27; the third, March 1, and the fourth and last, March 9. Strauss works exclusively will be given at these concerts, and Madame Strauss will be the singer. This series of Strauss concerts will be under the auspices of Steinway & Sons, who have engaged the composer and his wife and Mr. Wetzler and his orchestra. Messrs. Steinway & Sons will manage the high enterprise themselves.

The orchestra, which normally numbers ninety, will be augmented to 110 instrumentalists for the four Strauss concerts. As now constituted, it is definitely stronger than it ever has been. Important acquisitions in the way of violinists, viola players, violoncellists, &c., recently have been made. One of the most notable of these is Leopold Lichtenberg, a violinist of international renown, who will act as concert master. A brilliant soloist, he is also a ripe musician and is at fault in the highest class of orchestral demands. Lichtenberg was the favorite pupil of Wieniawski, and long has been esteemed as one of the best of American violinists. Another valuable addition is Michael Banner, an artist of high rank. The most capable instrumentalists to be secured in New York and elsewhere have been engaged for the present season. The wood wind choirs, already strong and well balanced, have been

improved and enlarged. Indeed, every section has been bettered, until the orchestra now conforms in its make up and efficiency to the high standard of its exacting conductor. It is not unreasonable to expect that it will achieve great results. Mr. Wetzler is an inflexible disciplinarian, a stickler for thoroughness and finish; he insists upon frequent rehearsals and conducts them with painstaking severity, demanding as nearly perfect work as possible of every individual member of his orchestra. Mr. Wetzler is not only thorough and authoritative, but he is magnetic and suave. As a conductor he combines the suavity in modo with the fortiter in re. With fascinating grace he leads his forces, yet, when exigencies demand, dominates them by sheer force of his mentality. Keen analytical power, plasticity of utterance and, moreover, a distinct poetical charm are the characteristic traits of his art. The exercise of these rare powers accounts for the splendid results accomplished under his baton. It is given only to the elect among orchestral conductors to attain such results as Herman Hans Wetzler accomplishes. As proud as have been his achievements, still more glorious victories are before him.

AUSTIN, TEXAS.

AUSTIN, TEX., October 12, 1903.

THE Matinee Musical Club held its first meeting of the season last Saturday at the residence of Mrs. Eugene Haynie. Through the courtesy of Mrs. Haynie the club will hold all meetings in her delightful rooms. The next meeting will be held October 24, when there will be a miscellaneous program and a discussion of current musical events. Those taking part are Miss Rhyne, Miss Begley, Miss Pfafflin, Miss Mood, H. G. Collins, Mrs. Caswell and Miss Bewley.

Miss Camilla Bickler, who has spent the past three or four years in Milwaukee, has returned and is now singing in the Tenth Street Methodist Church.

Edmund Ludwig has returned from Germany, where he spent the summer months. He has reopened his studio over Goggan's Music House.

Miss Louise Pfafflin has removed her studio to the First National Bank Building.

Miss Elizabeth Weller has returned from New York. She will spend the winter here, and will teach both vocal and instrumental music.

The Southern Presbyterian Church gave a sacred concert Sunday evening. Those taking part were Miss Johnson, Mrs. Crawford, Wallace Morris, D. Sievers, Mrs. Eugene Haynie and Miss Bewley.

Mrs. Hilgartner, one of our sweet singers, has returned from Germany.

LULA BEWLEY.

Artists in Holland.

THIS is a list of the artists to be heard in Holland this winter under the direction of Stumpff and Koning, the Amsterdam impresarii:

Arrigo Serato,
Mina Smits,
Jean ten Have,
Minnie Tracey,
Raoul Pugno,
Clotilde Kleeberg,
Lucien Capet,
Leopold Godowsky,
Arthur Hartmann,

Marie Roger-Miclos,
Hendrik van Oordt,
Jan Sol,
Annie de Jong,
Maria Gay,
Arthur de Greef,
Chaigneau Trio,
Frederic Lamond,
César Thomson.

KANSAS CITY.

KANSAS CITY, Mo., October 16, 1903.

AN active musical season will be inaugurated by the Nordica Club in the auditorium of the University Building October 29. The president of the club is Mrs. J. P. Richardson. For the opening concert the soloists will be Mrs. Parkhurst, Miss Louise Dose, Mrs. J. D. Schultz and L. A. Hubach.

Friday evening, October 23, Miss May McDonald will give a piano recital, at which she will be assisted by her teacher, Mrs. Carl Busch, Miss Ella Schutte, a soprano recently returned from Dresden, and C. A. Larson, baritone.

Dudley W. Eaton is the new tenor in the choir of the Central Presbyterian Church. The other members of the quartet are Miss Clark, soprano; Mrs. Puterbaugh, contralto, and Mr. Crump, baritone.

Archibald Gould has accepted the position of organist at the Westminster Congregational Church. Mr. Gould is a pupil of Edward Kreiser.

Rudolph King, who gave a piano recital here today, will give another in Ottawa October 21.

The reorganized choir of the Grand Avenue M. E. Church includes Mrs. Edward Kreiser, soprano; Miss Anna Langhorne, contralto; Edward Strong, tenor; Harold F. Spencer, baritone, and Edward Kreiser, organist and musical director.

Miss Margaret Fowler will give a violin recital in the Auditorium, Tuesday evening, October 21.

A second edition of the song, "After the Flood," by Mrs. Pendergrass, has been published by the White Ribbons of this city.

THE ADELINA PATTI TOUR.

THE auction sale for the New York concerts, November 2 and 4, at Carnegie Hall for Adelina Patti took place at the Casino last Thursday afternoon. Some of the prices realized for the boxes were as follows:

W. B. Graham, \$375.
Mrs. Pierson, \$350.
C. H. Gilbert, \$275.
W. H. Norridge, \$275.
Mrs. E. F. Raymond, \$250.
Richard Krauss, \$225.
A. T. Dennison, \$225.
John Considine, \$200.
Charles K. Harris, \$100.
J. H. Warner, \$75.
E. Piersall, \$75.
George Cross, \$65.

The highest priced orchestra seat brought \$105.

These are magnificent prices, and it looks as if the two concerts will realize enormous sums. Robert Grau, the manager of Madame Patti, is looking forward to a tremendous season.

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NORDICA,

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I Send My Heart. Song. Mrs. F. W. Wood, St. Albans, Vt.
I Send My Heart. Song. Miss Millie Flynn, San Francisco
Ah, Love, But a Day. Song. Miss Millie Flynn, San Francisco
Ah, Love, But a Day. Song. Mrs. F. W. Wood, St. Albans, Vt.
From Summer Dreams, op. 47. Piano duets—
Robin Redbreast. Mary Pumphrey and Carl S. Perley, Boston
Twilight. Mary Pumphrey and Carl S. Perley, Boston
The Brownies. Mary Pumphrey and Carl S. Perley, Boston
Promenade, op. 25. Piano. Miss Estelle Mardon, Boston
Columbine, op. 25. Piano. Miss Estelle Mardon, Boston
Pantalon, op. 25. Piano. Miss Estelle Mardon, Boston
Pierrot and Pierrette, op. 25. Piano. Miss Estelle Mardon, Boston
Secrets, op. 25. Piano. Miss Estelle Mardon, Boston
Harlequin, op. 25. Piano. Miss Estelle Mardon, Boston

George W. Chadwick.

Allah. Song. Miss Alice Van Nalts, Newark, N. J.
O, Let Night Speak of Me. Song. Mrs. O. K. Taylor, Newark, N. J.
O, Let Night Speak of Me. Song. Edward Strong, Bloomfield, N. J.
O, Let Night Speak of Me. Song. Miss M. E. Goetz, Gloucester, Mass.
Bedouin Love Song. William N. Nourse, Holland, Mich.
Thou Art So Like a Flower. Miss Bessie Munsey, Valparaiso, Ind.
Thou Art So Like a Flower. Song. H. D. McMillan, Valparaiso, Ind.
Thou Art So Like a Flower. Song. Mrs. De Moss, Bloomfield, N. J.
The Maiden and the Butterfly. Miss Grace Parkinson, Valparaiso, Ind.
Before the Dawn. Song. Mrs. F. W. Wood, St. Albans, Vt.
Before the Dawn. Song. Mrs. W. W. Briggs, San Francisco
Before the Dawn. Song. George Deane, Boston, Mass.
Two Folk Songs. Miss Margaret Goetz, Gloucester, Mass.
Dear Love, When in Thine Arms. Mrs. E. H. Graves, Newark, N. J.
Dear Love, When in Thine Arms. Miss Marjorie Fee, Newark, N. J.
Sweetheart, Thy Lips. Song. Mrs. W. W. Briggs, San Francisco

Helen Hood.

A Disappointment. Song. Miss Sopha C. Hall, Baltimore, Md.
Auf Wiedersehen. Song. Mrs. L. A. Coburn, New York
A Quinary. Song. Mrs. L. A. Coburn, New York
A Summer Song. Mrs. L. A. Coburn, New York
The Violet. Song. Miss Sara Anderson, New York
The Violet. Song. Mrs. S. R. Gaines, Detroit, Mich.
The Violet. Song. Mrs. O. K. Taylor, Newark, N. J.

Frank Lynes.

Song of the Woodman, op. 35. Piano. Miss Vera Young, Reading, N. S.
Song of the Woodman, op. 35. Piano. Miss Edith Jones, Boston
Nocturne in A, op. 37. Piano. Miss Florence Taylor, Reading, N. S.
Spinning Song. Piano. Miss Alice Gerrish, Boston, Mass.
Spinning Song. Piano. Miss Flora Milbury, Reading, N. S.
Valse Brillante, op. 16. Piano. Miss M. G. McAvooy, Boston, Mass.
Valse Brillante, op. 16. Piano. Miss Sophie Rapoport, Boston, Mass.
Paul Revere's Ride, op. 38. Piano. Arthur Curtis, Cambridge, Mass.
Paul Revere's Ride, op. 38. Piano. Arthur Curtis, Revere, Mass.
Paul Revere's Ride, op. 38. Piano. Dr. Perry, Wellfleet, Mass.
Sweetheart, Sigh No More. Miss Florence Hands, Woonsocket, R. I.

John Metcalf.

Until You Came. Song. Harold L. Butler, Valparaiso, Ind.
Until You Came. Song. F. M. Marston, Wellfleet, Mass.
Among the Heather. Song. Miss Helen Brown, Valparaiso, Ind.
The Sunshine of Thine Eyes. Song. P. A. Gant, Valparaiso, Ind.

Sunrise. Song. Miss Anna F. Treat, New Haven, Conn.
Absent. Song. Miss Margaret Goetz, Gloucester, Mass.
Absent. Song. Miss Jennie Baum, Valparaiso, Ind.
Absent. Song. Arthur Jones, Chicago, Ill.

Charles P. Scott.

Only a Ribbon. Song. Mrs. Helen A. Hunt, Franklin Falls, N. H.
Only a Ribbon. Song. F. M. Marston, Wellfleet, Mass.
Only a Ribbon. Song. Miss Ecker, Boston, Mass.
Slumberland. Song. A. H. Swan, Newport, R. I.
Robin Goodfellow. Song. A. H. Swan, Newport, R. I.

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Op. 28, Three April Lyrics. H. Clough-Leigher
No. 1, April Blossoms.
No. 2, Silver Rain.
No. 3, Th' Awakening.
Op. 17, No. 1, In the Dark, In the Dew. Rosseter G. Cole
No. 2, My True Love Hath My Heart.
No. 3, Absence.

Maureen Oge Ashmore. Leila De Vere
Four Stevenson poems, from A Child's Garden of
Verses. Henry K. Hadley
My Shadow.
The Swing.
Young Night Thought.

Where Go the Boats?
Until You Came. John W. Metcalf
Zephyr. John W. Metcalf
I Know a Maiden Like a Rose. John W. Metcalf
Bugle Song. John W. Metcalf
At Nightfall. John W. Metcalf

Important Hamlin Engagements.

GEORGE HAMLIN has been engaged for a number of important concerts and oratorios for the coming fall and winter. The extraordinary success achieved everywhere last winter by this eminent Chicago tenor has brought him a large number of offers. Among the more important engagements he is to fill before January 1 are the following: Recital in Des Moines, Ia.; concert, Chicago Apollo Club; Chicago Mendelssohn Club, the Pittsburg Apollo Club, the Rochester Madrigal Club; "The Messiah" in Brooklyn, and with the Handel and Haydn Society of Boston. The Handel and Haydn Society has engaged him for two concerts this season. Aside from these engagements Mr. Hamlin has other important ones in view, and he is appearing every other week at his own successful Sunday afternoon concerts at the Grand Opera House in Chicago.

Alfred Reisenauer Coming in January.

ALFRED REISENAUER, the great pianist, whose fame in Europe was principally based upon his powerful interpretation of Liszt, will arrive the latter part of January, and make his American debut with the New York Philharmonic Society January 29 and 30. The artist on this occasion will play the Liszt A major Concerto. Immediately following these concerts Reisenauer will play recitals in New York, Boston, Chicago and Milwaukee, after which he will play with the Cincinnati Symphony Orchestra, Frank van der Stucken conductor. The tour, which is under the direction of Henry Wolfsohn, will extend until the middle of April, when Reisenauer will give a series of recitals in London.

A Busy Musician.

AMONG the musicians of New York who are kept busy these October days may be mentioned Tali Eesen Morgan, the well known director of the Ocean Grove musical festivals.

Tuesday evening the first rehearsal of his New York Festival Chorus was held in the Y. M. C. A. Hall, Fifty-seventh street and Eighth avenue, when work was begun on Cowen's "Rose Maiden." Already over 300 members are enrolled, and fully 200 more will be entered within the next four weeks.

Wednesday evening he conducted a rehearsal of his chorus at the Second Presbyterian Church, Pittsburg, preparatory to the Sunday work in connection with the centennial celebration of this church.

Thursday afternoon he organized a large chorus of children at Nyack, N. Y. At 7:30 the same evening he delivered a lecture on "How to Read Music at Sight" before an audience that crowded the Methodist Church. From 8:30 to 10:15 he conducted a rehearsal of his Nyack Festival Chorus.

Friday evening in Philadelphia he conducted a rehearsal of the Tabernacle Festival Chorus of 200 voices on Gaul's "Holy City," which is to be given there on November 20.

Saturday evening again in Pittsburg with another rehearsal. Sunday conducting the music in the Second Presbyterian Church. Monday evening in Watertown, N. Y., meeting the managers of Thousand Island Park to complete arrangements for taking charge of the music of that popular resort for next summer. This will be in connection with his Ocean Grove work. Last night back again in New York with his Festival Chorus. Twenty-five hundred miles in one week is a pretty good record.

Fusion in Music.

BY consolidation of the Musurgia and the Apollo clubs the largest male chorus in New York has been formed. The combined chorus will consist of 105 voices. The name Apollo has been dropped and the merged clubs will be known as the Musurgia, of New York. Walter Henry Hall, conductor of the Brooklyn Oratorio, will be the leader. The consolidation was due largely to the efforts of Samuel T. Carter, Jr., vice president of the Musurgia, who resigned in order to make room for a member of the Apollo. Officers of the Musurgia are Edward M. Franklin, president; Frederick D. Lincoln, treasurer, and Charles C. Fearn, librarian. The vice presidency is vacant.

Brooklyn Opens the Season.

THE Brooklyn Arion gave the first musical evening of the season at the clubhouse Sunday night. Johann Brandl's operetta, "Des Löwen Erwachen" ("Awakening of the Lions"), was presented in a spirited manner. The cast included Mrs. Marie Rappold, Mrs. Marie Mattfeld, Dr. Schildge, Ernest Fiedler and other members of the club. Arthur Claassen conducted.

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THE Wilson Musical Club met in the Presbyterian Church, Niagara Falls, N. Y., October 2, and organized. The following officers were chosen: H. F. Giles, president; Mrs. W. L. Draper, vice president; Mrs. Nettie Chapman, secretary; George Whiteside, treasurer; H. Sanford, musical director; Mrs. Jones, assistant musical director; Mrs. Ella Deneau, organist; Mrs. H. L. Perrigo, assistant organist. Mr. Giles, Mr. Sanford and Mrs. Deneau were appointed an executive committee. This was the first meeting of the club and was well attended, thirty-three members having joined that evening.

The Rossini Club, of Portland, Me., reputed to be the oldest ladies' musical club in the United States, has chosen Miss Annie C. Holmes as accompanist for the year.

The Middletown (N. Y.) Choral Club has resumed rehearsals at the First Presbyterian Church. The first work to be taken up will be Gaul's "Holy City," which will be given at the first public concert which will be held around Thanksgiving. Rev. Walter Rockwood Ferris is the musical director of the club.

The Hotel Hines, Lafayette, Ind., presented a gala appearance upon the occasion of the open meeting of the Ladies' Matinee Musicale, October 2. The exercises took place in the dining room. The program created a favorable impression on the 200 guests present. Miss Lillian Moore, assisted by Ernest Moore, gave a short recital, and this was followed by the presentation of the cantata, "Little Red Riding Hood."

A new choral society will be organized in Detroit, Mich., on October 23. The society will occupy a field different from that usually covered by organizations of this kind, inasmuch as considerable attention will be given to the study of the art of music, including vocal improvement and practice in reading from the staff. A special or beginners' class for instruction in the first principles of music will be formed on October 27.

The rehearsals of St. Andrew's Musical Society, Yonkers, N. Y., have begun, and the work of preparation for the first concert of the season's series is well under way. The first performance will be in November, with the full chorus of the society, and orchestra, and soloists of reputation in oratorio work. The works chosen for this concert are "The Childhood of Christ," by Hector Berlioz, and "The May Queen," by Sir William Herndale Bennett.

The St. Cecilia Society, of Grand Rapids, Mich., has just held its first meeting of the present season. The "Faust" program was arranged by Mrs. Heber A. Knott. The feature of the afternoon was a lecture on "Faust," given by Mrs. Edith van Silus. Preceding the first part of the lecture Miss Hattie Keyes played a "Faust" fantasia, arranged by Singlelee. Between the first and second parts of the lecture Mrs. Frederick W. Powers sang the "Flower Song," from "Faust," and a piano quartet, composed of Miss Craw, Miss Clark, Miss Colwell and Mrs. Knott, played a valse from Gounod's "Faust." A number of announcements of interest were made. The parlor of the St. Cecilia Building is closed at present, and is to be refurbished. Several gifts for this purpose have been received by the society. Mrs. Ella M. Peirce and Mrs. C. B. Kelsey each presented a handsome chair. The special examination of applicants for the four endowed memberships—two instrumental and two vocal—will be held in the St. Cecilia October 28 at 10 a. m. The competitive numbers are vocal, soprano, "Frühlingsglaube," op. 22, No. 2, Schubert; vocal contralto, "Du bist die Ruhe," op. 59, No. 8, Schubert, English translations; instrumental, "Nocturno," from Mendelssohn's "Midsummer Night's Dream." The St. Cecilia chorus will be reorganized the middle of October under the direction of Mrs. F. G. Aldworth. Under the direction of the finance committee the St. Cecilia Society will give a series of three subscription concerts, to be held in the St. Cecilia. The first, November 23, will be a lecture recital on "Parsifal" by Mrs. E. R. E. Carpenter. The second, November 30, will be a song recital by Her-

bert Witherspoon. The third, October 27, will be a piano recital by Mme. Fannie Bloomfield Zeisler.

The "Afternoon Musicale," a club modeled after the Nashville Club—the Philharmonic—had its charter meeting at Mrs. George Sarven's, Pulaski, Tenn., late in September. A membership of forty-seven was enrolled, consisting of active and associate members. The following officers were elected: President, Mrs. Flournoy Rivers; secretary and treasurer, Miss Helen Butler; program committee, Mrs. Sam Woodard, Misses Alice Banister, Suzanne Nelson and Lula Mai Haynes; accompanist, Miss Suzanne Nelson; committee on printing, Mrs. George Garven, Mrs. Myrtle Carter and Mrs. Thomas Pitman. The second meeting was with the president on Saturday, October 10, with the following program: Song, Miss Lula Mai Haynes; piano solo, Miss Josephine Lewis; song, Mrs. Sam Woodard; violin solo, Miss Basmajian; musical news, Misses Mamie Butler, Mabel Buford. Active members—Mrs. Atha Baugh, Mrs. Buford Short, Mrs. Will Romine, Mrs. Tom Hindman, Mrs. Flournoy Rivers, Mrs. Sam Woodard, Misses Alice Banister, Cynthia Carter, Mabel Buford, Helen Butler, Mamie Butler, Pearl Butler, Josephine Lewis, Suzanne Nelson, Lula Mai Haynes, Ethel Reynolds, Annie Oakes and Louise Stacy. Associate members—Mrs. Ben Childers, Mrs. Basil Dobree, Mrs. Hume Steele, Mrs. Northington, Mrs. Edgar Anderson, Mrs. Hopper, Mrs. Sarven, Mrs. Crockett, Mrs. John Wilkes, Mrs. Lloyd, Mrs. Abernathy, Mrs. Oakes, Mrs. Pitman, Mrs. Henry Wade, Mrs. T. B. Wade, Mrs. Frank McCord, Mrs. Pullen, Mrs. Will Smith, Misses Sadie Oliver, S. Adams, May Harris, S. L. McCord, McFerrin, Bentley, Carothers.

The program committee of the Wednesday Afternoon Musical Club, Bridgeport, Conn., has announced its program of concerts and recitals for the coming season. One of the numbers on the program which will be a novelty for Bridgeport is a joint recital by widely known soprano and contralto singers, while a concert by an orchestra is another of the features. The club is filling a much needed place in the Bridgeport musical world, and the plan which it has carried forward successfully for several years now, that of an associate membership, is such as to assure an appreciative audience for each concert. The plan embraces two classes of membership, active and associate. The active membership entitles the holder to take part in the business of the club and to attend all meetings, while the associate membership limits the attendance of holders to a series of concerts and recitals which are given monthly each season. As the title of the organization would suggest, it is one of the principal objects of which are the study of music and musicians, and every meeting is in itself a concert, with a specially prepared program, the difference between the weekly meetings for active members and the monthly recitals for active and associate memberships being that the weekly recitals are furnished by the members of the club, while the monthly recitals are given by talent from out of town. The associate membership last year numbered several hundred, and the indications are that this year will see a great increase in the associate membership. The officers of the Wednesday Afternoon Musical Club, which was organized in 1899, are as follows: President, Mrs. Joseph B. Torrey; vice president, Mrs. John M. Sterling; corresponding secretary, Miss Mabel French; recording secretary, Mrs. August Englehart; treasurer, Mrs. Charles S.



Photo by Elliott & Fry, London.

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Cole; program committee, Mrs. Charles D. Davis, Mrs. Clinton W. Strang, Mrs. Henry L. Bishop and Miss Jessie C. Hawley. The program of monthly recitals is as follows: Wednesday, October 14, lecture recital by Miss Marie Benedict; November 14, lecture recital, "Wagnerian Theories," by Louis C. Elson; December 9, piano recital by Madame Bloomfield Zeisler; January 13, song recital by Francis Rogers, assisted by Davol Sanders; February 10, joint song recital by Mme. Charlotte Maconda and Mme. Adele Baldwin; March 9, orchestral concert by the American Orchestra, of New York; April 11, concert by club members, under the direction of Professor Parker, of Yale University.

Elgar's "Apostles."

WRITING in the Manchester Despatch Robert J. Buckley observes: "It will be said that the new work produced at Birmingham on the 14th of October was written for the Birmingham Triennial Festival, but this would be only partially true. We have it from Dr. Elgar that he contemplated the work ever since his school days, when the idea originated through a chance remark of his schoolmaster, who is still living. Asked what he had been doing lately, Elgar said, 'Very little but hard work. The summer has been too wet for bicycling.' He golfs a little, but his heart is not there. He has given some attention to the scientific aspect of kite flying, but once upon a time a huge kite got the better of him, and he had to engage a powerful navy to bring down the refractory thing from mid heaven. All he has achieved in this line, he regretfully remarks, is the destruction of his neighbor's spouting, and in future he is determined to fly kites only for the pleasure of his friends, and not with the object of inventing a self-compensating kite that might be scientifically useful. Dr. F. Cowen the other day said: 'If I had given my attention not to composing music, but to making puns, I might have been knighted by now.' Possibly Dr. Elgar has been stolen by music from his proper station in the scientific world. Be that as it may, his career, we repeat, has been phenomenal, and the same term may be used to describe the breaking down of prejudice against British composers which everywhere existed until the touring of Dr. Richter of the 'Enigma' variations, by means of which the great conductor converted England to Elgar, just as thirty years before, with the 'Tannhäuser' overture, he had converted England to Wagner."

Bernard Singheimer Back from Europe.

BERNARD SINSHEIMER, well known as a violinist and teacher, has returned from a three months' trip in Europe, where he visited some of the eminent violinists. Mr. Sinsheimer may be heard in public during the season.

Siegfried Wagner's "Der Kobold" is finished and probably will receive its first production at the Hamburg Opera in January.



OCTOBER 1, at the home of Henry John, on West Market street, Chambersburg, Pa., a concert was given in honor of Herman and Miss Louise John, of Baltimore, who have been spending several weeks in Chambersburg. Quite a number of invited guests thoroughly enjoyed the concert.

The pupils of Miss Hazel Kahler gave a recital at her home, Plainville, Mich., October 2.

Electa Gifford gave the first number on the School of Music course at Delaware, Ohio, October 6.

A program was given recently by Miss Sargent's pupils at her music studio, 1301 Eleventh avenue, Altoona, Pa.

Mrs. Elizabeth Bruce Wikstrom will occupy Henry Post's studio in the Gilbert, Grand Rapids, Mich., Mondays and Thursdays.

Alberto Jonas and Elsa von Grave Jonas were recently heard in a joint recital at Oberlin, Ohio, in the university course of six concerts.

October 14 an organ recital was given at Trinity Church, Wilmington, Del., by T. Leslie Carpenter. The choir of Trinity Church assisted.

A piano recital was given at Adrian, Mich., recently, by May Thompson, pupil of Miss Clara B. Hopkins, assisted by Miss Florence Johnson, soprano.

October 7 an organ recital was given at St. James' Church, Kingston, N. Y., by Henry C. Briggs, assisted by his pupil, Miss Lillian Spatz, of Saugerties.

There was a large audience at the Cedar Valley Presbyterian Church recently to listen to the recital given by Miss Margaret M. Hoskins, of North Prairie, Ia.

A musicale was given at the Rosen Heights Hotel, Fort Worth, Tex., October 2, by Mrs. Snell, Miss Ruth, Messrs. McCook and Schumann, assisted by Mr. Sayers and Dr. Blount.

John Allen Richardson, organist of Grace Church, Grand Rapids, Mich., assisted by Miss Anna Hensen, Miss Bessie Evans and Master Marton Chester Kromer, gave a recital in Grand Haven recently.

A musicale, under the direction of Prof. E. Boyd Smack, was recently given in the First Reformed Church, Long Branch, N. J., by Misses Annie Delanoix, Gertrude Smack,

Mona De Nyse, Helen and Lillian Gano and Edward Smack.

Misses Alice and Julia Hoyt, pupils of Miss Ivah Peterson, assisted by Mrs. R. J. Tick, gave a piano recital September 30 at the home of Miss Peterson, Owosso, Mich.

Miss Mabel Gross recently gave a song recital in the Presbyterian Church in Marinette, Wis., assisted by Norman B. Black, bass soloist, and Richard W. Fellow, organist.

David Glendenning, of Detroit, Mich., has been engaged to sing the tenor role in the "Rose Maiden," at Kalamazoo, November 18. Mr. House, of Peoria, Ill., will sing the bass part.

The first musical event of the season at Franklin, Ind., was the song recital by Oscar S. Storey September 28. He was assisted by Mrs. Charles Hair, Charles Donnell and Earl Crecraft.

The musical history lecture at Ithaca (N. Y.) Conservatory recently by George G. Daland consisted of a short talk on Mendelssohn, illustrated by Mrs. Lillian Dudley and Miss Grace Dayton.

At Middlesex Hall October 2 James W. Hill, of Haverhill, Mass., gave a musicale to his friends and patrons. He was assisted by Mrs. Mabel Sharrock-Farr, violinist; Wilfred Kershaw and Miss Holt.

The soloists at the concert given at Geneva, N. Y., October 2 were Mrs. Charles H. Ross, Mr. Adamson, Miss White, Miss Elliott, Noel Johnson, Miss Dohles, Platt C. Clark, Miss Johnson, Mr. Garrison.

One of the events in musical circles of Springfield, Ohio, in recent years is the settling there of Mr. and Mrs. Waldeman von Dehlen, who have been engaged by the First Presbyterian Church and the Y. M. C. A.

At Belleville, N. Y., Miss Clara Hunt, assisted by Miss Hallie Morgan, organist and music instructor at Union Academy, gave a recital at the Baptist Church, October 2, under the auspices of the church association.

A new string quartet has recently been formed in Detroit, Mich., with Henri Ern as its moving spirit. Mr. Ern will play first violin, with Henry McCaw as second; De Mott Guilbo, viola, and Gaston Borck, cello.

C. N. Colwell will give his fifty-first pupils' recital at Grand Rapids, Mich., some time the last of this month or first of next. The program will be given by Miss Agnes Van Buren, assisted by Miss Mulford, contralto.

Miss Hazel Barron, of Sarnia, Ont.; Miss May Raymond, of Seattle, Wash., and Joseph Kearney, of London, Ont., are taking a course of piano and violin with Professor Vet, director of the Vet Musical Academy, Detroit, Mich.

The twenty-first recital given by the pupils of Robert Boice Carson, at Adrian, Mich., took place recently. Carl Wagner, Ralph McFetridge, Edgar Channer, Ray Metcalf,

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Arthur V. Cole, Geo. McKenzie, Mrs. H. W. Bovee and Miss Flora Westerman took part. Mrs. Francis M. Drake was the accompanist.

Mrs. Jennie Lind Greene, organist in Calvary M. E. Church, of New York city, on September 2 put in service the new Carnegie pipe organ of the Shamokin M. E. Church, Mt. Carmel, Pa., with a very largely attended recital.

Miss Charlotte Fankhauser, of Powhatan Point, Ohio, who has been studying with Mrs. Norton at Detroit, Mich., for the past two years, appeared before the Twentieth Century Club recently with Miss Ruby Pratt, accompanist.

An orchestral recital by the violin pupils of Alexander Stewart was given at the Unitarian Church, Oakland, Cal., October 2, assisted by Miss Gertrude Stuart Holmes, contralto, and Miss Aimee Davies and Miss Clara Ashmun Hodge, accompanists.

One of the events of the season at Danville, Ill., recently, was given at the Elks club rooms by Miss Lamon, who entertained nearly 300 guests at a musicale. The soloists were Mr. and Mrs. Arthur Wells, Mrs. B. O. Carlton, Hayes Greenawalt, J. W. Lamm, F. E. Hendrich.

A musicale was given at the residence of Gomer E. Richards, No. 100 North Ohio avenue, Columbus, Ohio, October 1, introducing Miss Edith Gwynne Roberts for her first appearance before her friends since her return from England. Mrs. Edith Sage McDonald was also present and sang several numbers. Miss Jessie Crane was the accompanist of the occasion.

On October 7 the first of a series of five recitals was given at the Propylæum, Indianapolis, Ind., under the auspices of the Central College of Music, of that city. The recital by four members of the faculty represented the piano and voice departments of the college. The director announces that as a feature of the remaining recitals there is to be a visiting artist of note on each program.

Drs. Homan Taylor and R. P. Keene gave a musicale in their rooms on Frederica street, Owensboro, Ky., October 3. The party was chaperoned by Mrs. J. C. Hoover. Those in attendance were Misses Mary Hays, Jessie Mar-

tin, Tassa Brown, Sarah Phillips, Susan Black, Jessie Hays, Georgie Slack, Bert Risley, Worden Small, Charlie Payne, L. H. Phillips, Tom Morton, Homan Taylor, R. P. Keene and William Craig.

Charles Frederic Morse, a talented young organist of Detroit, left October 1 to assume his new duties as director of music in the Southwestern State Normal School in California, Pa. The school has 500 students, and while the musical department is as yet but a minor part of the course the directors desire to work it up, a task which will fall upon Mr. Morse. Mr. Morse is a graduate of the Michigan Conservatory of Music, and though he only played his final recitals in June he has been teaching there for more than three years. For the past year and a half he has been organist of the Church of Our Father. He went to Detroit from Ann Arbor, where he studied music under Alberto Jonas in the University School of Music.

Harrisburg, Pa., will have an unusual opportunity this season for cultivating a taste for and knowledge of music not alone by the number of excellent concerts already arranged for. A course of ten lectures on "Music" will be given by F. C. Martin, of that city, under the auspices of the Dauphin Institute. They will be illustrated by vocal and instrumental numbers by local musicians. Mr. Martin is a graduate of the Stuttgart Conservatory, and has been lecturer on musical history and theory at the New York Vocal Institute and at Franklin and Marshall College. The subjects of these lectures follow: "What Is Music? And How Did It Originate?"; "The Music of the Early Christian Church; the So Called Ambrosian and Gregorian Chants"; "The Polyphony of the Middle Ages; the Great Vocal Schools of the Netherlands and Italy Culminating in Palestrina"; "The Beginnings of the Opera and Oratorio"; "The Culmination of Mediaeval Polyphony in Bach and Handel, and the Rise of Modern Music"; "The Instrumental School; the Symphonists Haydn, Mozart, Beethoven"; "The Folksong and the 'Art Song'"; "The Modern Romantic School of Schubert, Schumann, Mendelssohn and Chopin"; "The Modern Opera, and the Wagnerian Music Drama"; "Recent Tendencies as Exemplified by the School of the Symphonic Poems, as Opposed to the Neo-Classicism of Brahms." At the close of each

lecture an opportunity will be given for further discussion of the subject. A course of reading will also be recommended.

Wirtz School Musicals.

A MUSICAL will be given at the Wirtz Piano School, 120 West 124th street, on the first and third Wednesday evening of each month during the season. Anyone interested in piano music will be welcome on these evenings. The next recital will be given October 21 at 8 p. m. The following is the program:

Sonata, op. 90.....	Beethoven
Fluttering Leaves.....	Conrad Wirtz.
Chant Polonaise.....	Lillie Breg.
Knight Rupert.....	Grace H. Stryker.
Etude.....	Ad. Roemermaun.
Die Forelle.....	Schubert-Heller
Impromptu in A flat.....	Schubert
Tarantelle.....	Gustave C. Wirtz.
Scherzo.....	Annie Tucker.
Song of the Woodman.....	Gade
Peer Gynt Suite.....	Mae Symes.
	Conrad Wirtz, Gustave C. Wirtz.

The Nashua Oratorio Society.

THE Nashua, N. H., Oratorio Society will give the first concert Thursday evening, December 10. Sullivan's setting for Longfellow's poem, "The Golden Legend," will be the work presented on this date. E. G. Hood, the musical director, and the committee have engaged the Boston Festival Orchestra to assist the society and the soloists will be announced later. February 4 the society is to give the midwinter concert. After this concert the society will begin to rehearse Verdi's Requiem, which is to be sung at the spring concert, May 13.

Miss Geraldine Farrar, of the Berlin Opera, is staying with Lilli Lehmann at her country seat.

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